YOU CAN'T HAVE THE ROMANCE OF REVOLUTION WITHOUT THE BLOODY NOSES

fast CONNECTION

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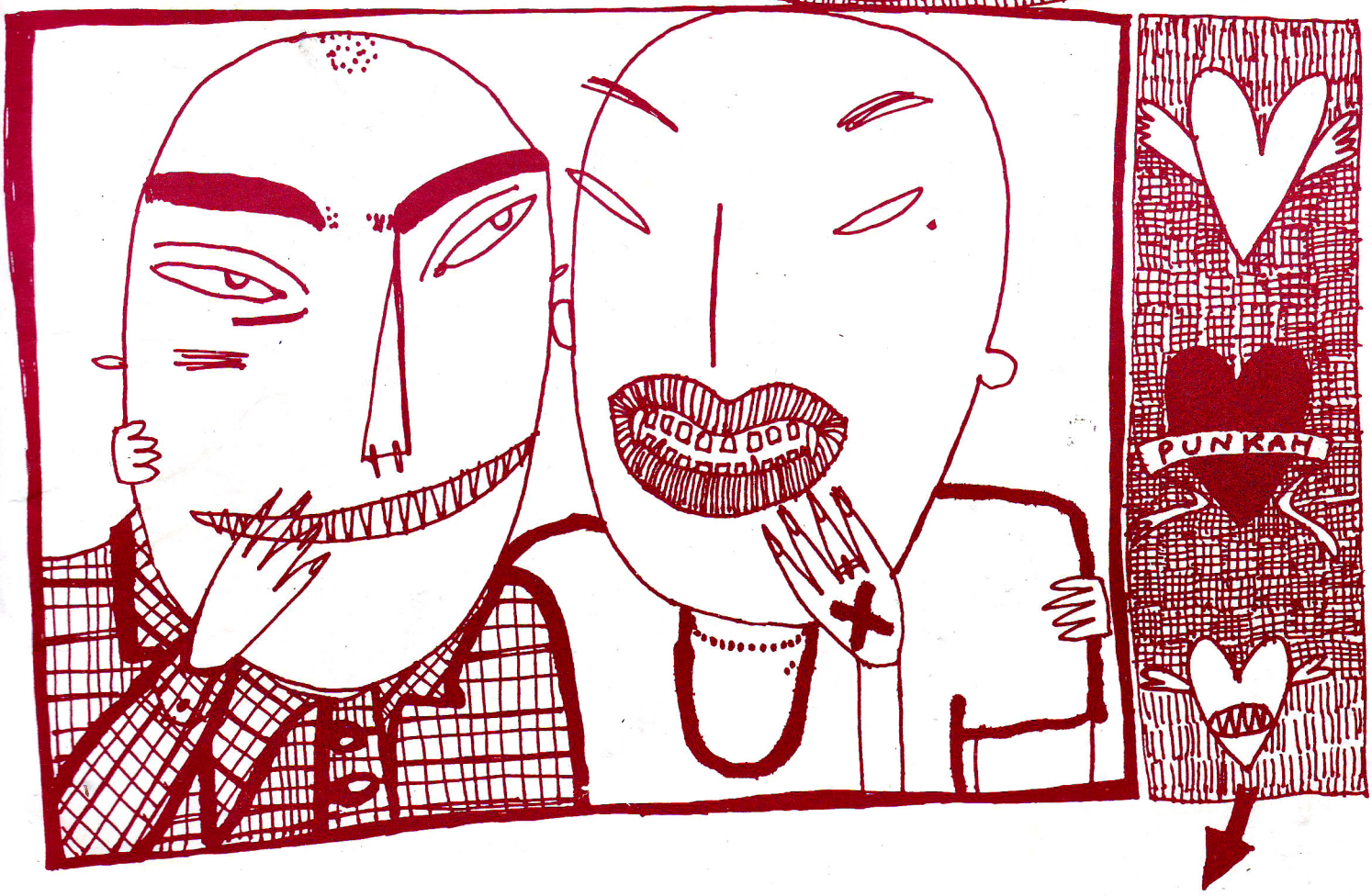

REVIEWS * INTERVIEWS * OPINIONS

COMIC STRIPS × UNDERGROUND INFORMATION × WILDSHIT

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intent

The other day we had a phone call from this fucking prick from a major label. Just your average stupid cunt who thought that the Yummy Fur would have "real sales potential if only they'd make their songs a bit longer" (as if the length of a song was at all fucking relevent). Well anyhow, this guy talked just as much shit as I would expect him to, but he said one thing which really stuck in my head. He said: "Well, I guess Piao must be your main competitor for Slampt." Actually, pal, you are our enemy believe it or not. Piao (or any other independent label) is our contempories, our friends, our community. Competition is not the aim of our game, our aim is great records and real fast thrills. I guess I didn't bother to explain to Major Label Cretin, because why should I bother trying to explain my life to someone who doesn't seem to understand a word I say?

But anyhow, that's really why we wanted to do this fanzine: we're searching for a community to live in. The loosest of gangs, where you can disagree or contradict but always share some basic ideals. What is the UK underground/ independent network? I don't know, and I don't want to define it. Maybe there isn't alot going on in the UK right now, but I know there are at least a few things going on which excite the hell out of me, and more than a few people who are doing great things that will never gain the acceptance of the "indie" establishment.

So we decided to try to get some of the people we admire to write or draw stuff to throw together for a zine. We want more people to write stuff for our next issue, assuming we're happy enough with the results of this one to want to continue. See the back cover for specific stuff you can do.

We believe 100% in the Do It Yourself ethos, that's how we started our Slampt label. It's really not that hard to put a record or tape out and it doesn't even cost all that much money.

But no-one can do it all on their own. That's why mutual support is the vital element to keep the underground community alive. Take split records as an example: the conventional music industry is based on a philosophy of "look after number one". Always try to be as high up on the bill as you can get. Always want to be more famous than your friends. There are plenty of people who are shallow and ugly enough to believe this is a good way to live. But we don't. I mean, if you don't like another band, musically or personally, fair enough: avoid them. But if you can find people to connect with, people you admire, people to fall in love with, why not throw your heart right in with them? Split records are a cool way to do this, but also doing gigs with other bands, and just generally getting your teeth stuck in can be too. That is what the underground community is about to me and I love it for ever.

The reviews section of this zine covers only UK independent releases. I'm bored of reading fanzines with "The very best in American Independent labels" written on the front. That's not because I'm anti-USA, it's because I don't see why we shouldn't concentrate on what's going on right here, right now. If you don't like what's going on, dream something better into action.

If anyone thinks they can sell a few copies of this at local events or hang-outs, that would be great. Alternative forms of distribution are always a dangerous and exciting notion. We'll sell you 5 or 10 or more copies at a reduced rate so you can make some extra money if you like.

We've decided to take advertising so that the cover price can be cheaper. Advertising rates are as follows: 5 pounds for a quarter page. 10 pounds for a half page and 20 pounds for a whole page. Independent labels, bands, comics and stuff only of course. Phone us on (0191) 224 2893 for further info.

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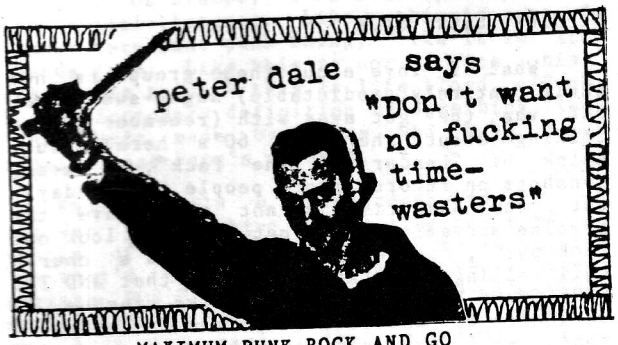


MAXIMUM PUNK ROCK AND GO

In the last year or so I've been occasionally reading the American fanzine "Maximum Rock'n'roll". For years I'd avoided it, because I'd always assumed I'd hate it. I don't know why because I didn't really know anything about it. But when I started reading their "Major Label Issue" I realised the zine had an attitude I could relate to. I've continued reading it for that attitude, even though I don't necessarily like all the music they cover. I mean, I really like to listen to hardcore once in a while, but I can't say it's completely central to my music taste. I do admit that there is a lack of internal questioning in the hardcore scene. But then again, there's a fucking hell of alot of wooly minded people in the underground scene generally. Infact, it's sad to face it but there's a lot of really very unthinking people in the world. That just makes me all the more excited when I see someone I actually think does things with intelligence. There is no question that there are at least some intelligent people in the hardcore scene; some people who can really write; some people who genuinely have something to say.

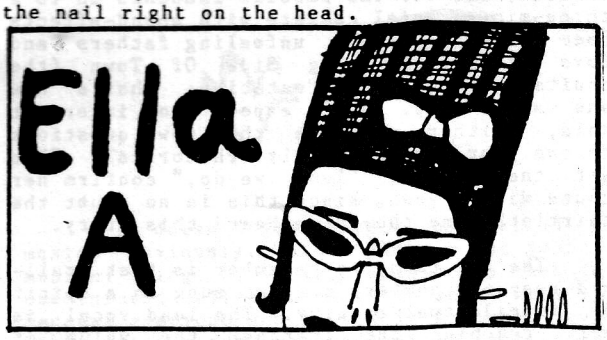
So I've really become quite intrigued by the world of "Maximum Rock'n'Roll". It's been especially interesting to see the reaction to MRR's decision to limit its own definition of what is/ isn't "punk rock". For the uninitiated, basically the editor seems to have decided that "punk" can be defined as a musical style, rather than as an approach to doing things. Maybe I've misunderstood it - I have to confess I'm largely an outsider to this seemingly very insular world - but that appears to be the crux of a large argument. (I must say I love its insularity: a dialogue is going on between a small global community of people who believe passionately in what they're arguing about - to me it's alot more real and exciting than the repetitive cycles of the British music press for example. Although the music press is, of course, also a totally insular world - it just happens to have even more stupid boring people involved in it.)

To me, the editor (Tim Yonahan) is quite wrong. Punk is an attitude, an approach to doing things, and a specific way of reacting to the "rules" of the world. Punk is refusing to be told how to do things "properly", maybe not even knowing what the "proper" way is. I think that relates to music perfectly - which is why John Zorn can be as punk as the Born Against, though I'm not sure if MRR would agree with that. I do have a problem with anyone who thinks that punk is just a (very specific) style of music. To me PUNK IS BEING TRUE TO YOURSELF. For me the early recordings of Daniel Johnston are totally punk. A rebellion against the notion that you have to record in a studio, or even that you have to have a band. He may not have a green mohican or a leather jacket or an aggressive sneer, but he was more punk than the major label/ parent culture collaborators Green Day. (Daniel Johnston is now signed to a major label, so there is nothing punk about him any more - you cannot have punk music on a major label, you cannot have a fresh piece of rotten fruit, it is a contradiction in terms.) I still say that Amelia Fletcher of Heavenly is more punk than Henry Rollins because she gets so much shit for just being herself, and she doesn't have those muscles to back herself up. I also think makes better music, but that's not the point.

Even my Heinemann English Dictionary agrees: "Punk rock is a form of music reflecting punk attitudes." Admittedly there is something totally punk about rejecting dictionary definitions, and I think Tim Yonahan/ MRR (as punks) have every right to define for themselves what they think is punk. They certainly won't stop me from believing that I know what is/ isn't punk, and vice versa I'm sure.

In reaction to MRR narrowing its musical content in conjunction with it's definition of punk, a new zine has been started by this guy called Kent McClard, calling itself "Heartattack". The zines main philosophy seems to be that punk rock is a way of life, not a style of music. I couldn't agree more. But the irony is, "Heartattack" seems to cover a much narrower set of music than MRR! When music that is not within the strict boundaries of the "hardcore sound" is included in their review section, it seems to get totally slagged. I find this strange: I mean, if they want to have a strictly "Hardcore only" fanzine, fair enough, I've got no problem with that. But why pretend to be a more musically open-minded alternative to MRR? The truth is that alot of the writing in MRR is superior anyway. "Heartattack" is an okay zine, but in layout, style and (some aspects of) content it is actually an inferior copy of MRR.

Okay, so having said all this, I've absolutely no idea how many of the people who will be reading my comments are familiar with the world of MRR. If you're unfamiliar and interested, MRR is pretty readily available in decent record shops - Volume in Newcastle always seems to have a few copies in. Or write to Maximum Rock'n'Roll, PO box 460760, San Francisco, CA. 94146-07600, USA. To get Heartattack, you'd probably best contact Armed with Anger, PO box 487, Bradford, W. Yorks, BD1 4U2, England. I think these zines are exciting in terms of the ideas behind them, and it generally doesn't affect my enjoyment of them that I'm not into (or have often never even heard of) alot of the bands. I guess I would be pretty proud if someone enjoyed our zine without necessarily being interested in most of the music. Fact is, I'm just as interested in an overall punk aesthetic as I am in the music; Punk music is the best music you can hope to hear but really, you could never seperate the music from the aesthetic anyway. Punk music reflects punk attitudes. The dictionary hit the nail right on the head.



ELLA A'S GUIDE TO THOSE GORGEOUS, GIFTED (HELP! INEED SOME MORE ADJECTIVES BEGINNING WITH G!) AND, OH YES, GLAMOUROUS GIRL GROUPS OF THE 60'S - IN FIVE LOVINGLY-CRAFTED, HAND-FINISHED, GOLD-PLATED, BITE-SIZED CHUNKS...*

1. LOVE LETTERS

OK, so the words to alot of girl-group numbers were cack - the Ronettes' "Da-doo-ron-ron" springs forcibly to mind: "I met him at a party and my heart stood still/ Somebody told me that his name was Phil" has never been, will never be, lyrical genius. I like the rules of the genre though, the certainty. "Fine" leads inexorably to "mine", "there" is handcuffed to "hair", and like all the best things, "me", "see" and "meant to be" always come in threes.

Plus, the cooler groups sang rubbish and made it sound fant-
astic. It's like "I Can Never Go Home Anymore" (chiefly remarkable for the line "And then a miracle - a boy!"). You know it's cheap emotional manipulation, you know it's horribly sentimental, you know it was probably penned by some hack song-writer trying to fill up an album. But every time you hear the words "Do you ever get the feeling you want to kiss and hug her? Do it now - tell her you love her" you still fling yourself on your mother in a fit of guilt. It's cheap emotional manipulation, and it works.

2. REALITY BITES

For girl groups, the literal is all - hence the seagulls on "Remember (Walking In The Sand)" (sadly, girl groups never made the most of brackets - they were 70's punctuation, really - so clearly the Shangri-La's were here, as always, well ahead of their time) and of course the revving motorbike on "Leader Of The Pack". It's on a par with Take A Break - they show you the very factory where the bride worked, the actual front door the kidney-transplant girl got carried out of on her way to hospital.

Some would call this pedantic. Ifind it rather touching, myself - sort of uncreative creativity.

3. CALL-AND-RESPONSE

Ideally, these songs should be at least 10% interrogation (for a more modern example, see Avocado Baby's "Outer Space Lover"). Once again, "Leader Of The Pack" out-performs the others here, with its blatant question-feeding. The heroine is one of those blatant drama queens who is dying to tell you her news, but insists on ostentatious silence. Eventually, your resolve not to ask cracks, you decide to get it over with and quickly enquire "Where d'you meet him?"

You'd think a brief answer would suffice, but no. The heroine launches in to a three-minute spiel comlete with sound-effects (see above), cruel, unfeeling fathers and Boys from the Wrong Side Of Town (the capitals aren't an affectation; that's how she sings it). Don't expect to interrupt this, either, because the few questions thrown your way are purely rhetorical: "You get the picture?" "Yes, we do," confirm her chums with a yawn, since this is no doubt the thirtieth time they have heard this story.

The key thing to remember is that call-and-response numbers are not sung in a spirit of intellectual enquiry. The lead vocal is not teaching the listener the value of heuristic education (see, university has taught me at least one new word! Stop moaning and look it up in the dictionary. I had to). They are written that way because it provides spurious grounds for the heroine to tell you her life story. Show off.

4. SICK, SICK, SICK

What I love about these groups is not their (entirely predictable) sugar-sweetness, but what they get away with (remember we're talking about the early 60's here). Just think of "Leader of the Pack". I mean, gunshots on records shock people these days. But the Shangri-La's not only have the heroine screaming "Look out look out look out look out!", not only have that and a church bell tolling, they actually have that AND THE SCREECH OF TYRES as the motorbike crashes. (I wouldn't be entirely surprised if it was a real, er, live accident they were using there.)

You show me a pop group today who could get away with that. The Shangri-Las did it and they made it sound sweet as Matlow-Swizzles Lovehearts now they've taken the insults out of the pack to sell seperately. Long live innocence, as Blondie would say.

5. SHE IS SUFFERING

The best girl group songs are plaintive. In fact, almost all of them are plaintive/agonised etc. I'm not just talking the death songs (see below), I mean even the love songs. Especially the love songs. The Dixie Cups' "Chapel of Love" is Tragic Optimism incarnate - the wonky organ, the relentlessly cheery voices, and the note of desperation in the line "And we'll never be lonely any more!" Don't believe it, baby. They certainly don't.

Of course, this means that trajic songs are often fairly cheery (all in the name of balance, I guess). "Born Too Late" sound positively spritely - like maybe she's PLEASED to have avoided this dodgy older bloke. "Now my heart cries," the Poni-Tails (ouch) chirrup less than convincingly. "I long to tenderly hold you" they add, with all the emotion of a Cornflakes ad. They don't even sound happy - it's just mouthwash, Crest Ultra brightness.

The plaintive ones are much better, of course. And the last vestiges of the bedroom-adolescent in me decree that plaintive things so often are, my dear.

5a. Just one gripe. I wanted a band called The Chiffons. And they got there first! Sniff...

*FREE BINDER WITH PART 1!

VIVA LA PUNKA

This is the phrase that always goes through my head, Viva La Punka is my new tattoo. I think maybe I ripped the exact wording of this threat off from Red Rover, if I did, I give you your dues now: viva la punka! The dissemination of ideas. The removal of rose tinted spectacles.

And so, down to the nitty gritty, in a rant stylee: because of recent pressures

being put on Slampt, I have to specify some ideological baggage. Like, this is part of the underground punk thing, like it is its foundations. Like this is not a nice, hip, consumable thing - this is life blood. 'Punk Rock' dictionary definition is something like 'the music made by those who have punk ideals.'(see Pete's column).

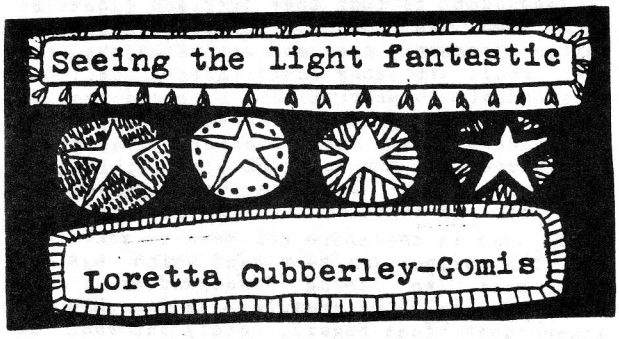
Punk ideals = independent ideals = empower your fucking self, like don't be a victim of the conventional ways to do things if that's going to compromise you: those slogans DON'T COMPROMISE - EMPOWER YOURSELF is the crux of the matter as I see it. And so we have the gigs, the fanzines, the organisations of the underground - kids (punks) doing it for themselves because they're sheer fucking excited about it - they don't ever have to compromise because they have themselves and their underground communities to rely on. An alien nation for the alienated. Like I believe in Scene, but not posing scene. I don't give a shit what t-shirt you want to wear. You don't need any expert telling you that you can't do it that way. Don't let them need you. Pay no mind. Your education and information, you can do it yourself, all it takes is a little effort (sorry anyone out there who is finding this shit patronising, but I didn't realise that all this needed saying until I came face to face with people who proved that it needed saying.) I never said it was going to come easy - you have to commit yourself to your independence because a) it is not bought on the shelves of WH Smiths or the record shop and b) it is from yourself. The only thing I can guarantee is that there is a lot of satisfaction and fun to be had from doing stuff the punk way.

The only punk thing you can do is to be true to you.

I promised you some specifics: OK: you've got them. An example: You are in a band comprised of members who consume an independent culture - that is, maybe you listen to Bob Tilton, or the Frumpies, or Fugazi, or Heavenly, maybe you listen to all of these (if you're liberal in your music tastes) and maybe you listen to more besides, stuff that's not part of the independent culture too, like maybe Aretha Franklin, or James Brown, or Elvis, or Whigfield, whatever - you get the picture. But mainly you hang out at underground gigs, be they hardcore style, or pop style, or some kind of fucked up style. You go to them because you totally love the music, and specific bands that play, and you get to know and hang around with the people that go, and the people that organise the gigs. And so one day the person who has organised the gig says to you "Why doesn't your band play the next gig?" and of course you say you'd like to. And so you get involved with playing at these gigs, maybe even organise some yourself. You're having a good time. And then someone at one of the gigs says to you "I run this independent label and would really like to release a record by you." You've heard some of the stuff on the label and musically you think it's all pretty cool. However, stop right here before you say you want to do this record. Do you really know what being on an independent label involves? It involves total artistic control, yes, but it also involves a commitment to the underground.

Find out exactly where the label stands politically because to me being independent and punk means the label is going to be totally opposed to doing stuff in a major label way. There's too many junior Majors mascarading as independents, particularly in the UK. What they mean when they say they're 'independent' is that they just don't have as much money as a major, but really they do things in exactly the same way as majors (or they would if they could afford to.) An independent doesn't release a record that it doesn't like just to make money. An independent has a whole load of principles. An independent has no truck with licking the arse of the music business. An independent will not do anything it is uncomfortable with, and is therefore not keen to sacrifice all its principles to a band which has no commitment to being independent. You obviously can, for example, be famous on an independent (see Fugazi, etc.) but fame is never guaranteed any way, no matter what you do. An independent will get pissed off (infact, the underground as a whole will get pissed off massively) with a band that uses them. That sells them out. If you are planning on using an independent to give you 'hip credibility' and then scarpering as soon as a Major offers you a deal then you can fuck off. If you are working with an independent for artistic control, but don't share any of the other ideals it has, if you are decent you should tell the label so that they know you could compromise them. An independent can only get involved with a band cyninically this way because effectively they are being used as a kindergarten for the "real" big school world of major labels. If you get big on an Independent, Majors will approach you and maybe even offer you deals where you get a degree of control (but remember, you're a business prospect now, and ultimately these companies believe they know best how to market their "commodities"). More likely they'll wave lots of money at you, gee if you're lucky you'll get apparent financial security, and your parents can be proud of you. And you'll be off. But if we get back to reality here, let's talk about the value of staying with an independent; obviously you are going to get artistic control, format control etc., then you play and organize underground gigs, you use fanzines like this one to let people know about your band. Say you get sort of big - people seem to like your music, etc - if you stick with the undergound you get the monetary benefits of a fair deal. (Slampt, for example, gives the bands 50% of profit made on records etc, the other 50% goes into the label's running costs, and is recycled so that we can carry on doing this shit.) Therefore the money made by doing things in an independent way goes back into the underground from whence it came, and the underground grows and grows, which means in the end that more and more people are doing things in an uncompromising way, and not having to put up with the shit that everyone claims you have to put up with. So don't say I am too serious when I talk about this shit

It doesn't just have to be applied to music, obviously. Like punk is not just a musical thing. It is empowerment. To keep the underground alive you have to stick with it, because everyone who leaves it for what seems like greener pastures undermines any power you or I have in being in control of our own lives. So don't think I'm just trying to stop people from having fun when I talk about this stuff. I am firmly on the side of having fun, but only on terms I am happy with.



Albert was restless.
In order to tap at the disturbance inside Albert sat down one day and broke his head open.
He died.
The moral of the story?
Don't try trepanning at home without proper supervision.

It frightens and worries me how certain young (and older) people at a transitional point in their life will get drawn into, and embrace, consuming quasi -religious sects. I, personally, am a fervent "born again" atheist (come on, whatever your religion you were never actuallt born it) and, I'd like to think, immune from their advances of "holy" "love", from their promises of "unconditional love". Bullshit! There is ALWAYS a pay off, and they'll suck you dry. But I digress, sort of.

So, amazingly, something tremendous has happened. I've seen the light! Now I believe that anything can happen. Even better, now I truly believe that I am capable of anything - and that you are too. I was just telling myself all this before, it didn't live in my entrails.

I have just witnessed (you'd use this word too) the best, the greatest, the most awesome documentary ever made, and, what's more, it's a "rock" documentary. Fuck off! Spinal Tap. Fuck off! Madonna. Even, and no offence meant this time, Fuck off! Bad News. This is the documentary that encapsulates the dreams and aspirations of an entire generation (even though they don't know it). THIS is the documentary that plots and charts the most heinous, wicked, virulent conspiracy in the history of teenagerdom. A conspiracy to change gorgeous ideals, fresh vibrant energy and beautiful aspirations into disgusting fetid, selfish, parodical, bigoted ambition that can be channeled into making someone else alot of money.

A "religious", life-changing experience for the pure at heart amongst us. What's more, I now realise that Jad Fair is the new messiah. He truly holds the secret to happiness for millions of people. And the sick thing is that the vast majority will, probably, never hear his message or his music.

The documentary is called "The band that would be king", and the biggest testimony to its power is that when the film finishes you actually, I swear, BELIEVE that "Half Japanese" is the greatest rock'n'roll band there has ever been. I mean, we are talking Jad Fair here. You know, that geeky, greasy looking skinny guy with the gigantic black round glasses who can't sing and certainly can't play, even though he's been doing just that for the last 17 years. Yeah, we are talking serious shit here.

I'm priveleged, I know it. I live in London (you're welcome to disagree with this). (I do - Ed.) I saw the film in a teeny-tiny arts cinema with 50 chairs. I know there's little chance that you reading this will get to see it, and that sucks.

Which only makes the film all the more painfully relevent. And, revelations aside, it's a GOOD documentary. It's clever, it's witty, it's interesting and holds your attention throughout. What's more, it's very, very funny. It SHOULD have a wider release. Which, of course, kind of digs in the fact that there might just be, for true, an actual conspiracy afoot.

Write to the TV companies. Get your friends to write too. If you have an independent cinema near you, harrass them for a showing. Just see the film anyway you can. Make it happen. The religious ecstacy you've always half hungered for is within your grasp. Take it. This time, there really are no repercussions, not from outside of you, anyway.

HALF JAPANESE: THE BAND THAT WOULD BE KING

This column is just going to be reviews. Yes, that sucks but due to 20% Pete and Rachel being useless, 50% me being useless and 30% me having very little control over my life, things fucked up. Y'see Pete and Rachel decided to do this zine and realised at the last minute they should ask me to do some hardcore type stuff. Great I thought, as my zine was turning out to be nowt but hassle I could donate my VOORHEES interview, do a column on why only losers play/ enjoy guitar solos and do some nifty reviews of all my friends bands so I'd be kept in free pints for a long time everytime I went to a gig (not show, show's are what whiney American brats with buck teeth, pristine t-shirts freshly ironed by their mam and expensive, dumb looking, eternally clean, never scuffed, different pair every week, trainers go to. I go to gigs!). But the Voorhees interview sucks so I'm going to do it again. I'm far too lazy to write anything resembling a coherent column and my reviewing technique's pretty shit, ie. this record's great, it sounds like...

Some of these records might be quite old, because in the sunny, funny world of DIY people don't have marketing departments to send you promo copy's and tell you when things are coming out.

Starting off is HEIST from Australia and bugger me it's a good 'un. 17 tracks all under a minute, all over 200 BPM, it's the kind of record that makes you wanna jump around your room making gutteral threat noises like your 'singing' for the band and then your flat mate catches you and you get all coy and embarassed about it. Well maybe. Shame there's no lyrics really as there's a healthy anti cop/ authority stance in the packaging. But it, it's great and it's a bit like INFEST. (Ecocentric records, PO Box 572, 56005 Koblenz, Germany).

Next it's friends band review time with the long given up on EMBITTERED/ DYSTOPIA split LP. This LP should've come out 2/ 3

years ago, but to be honest they shouldn't have bothered coz it really is a pile of shit. What? You want construtive criticism? Okay, Embittered from M'bro are normally ace, but on this they sound like HAWKWIND gone grind. Stupid hippy, trippy, twiddley bits with annoying vocals (shame coz they were good on the demo) with some decent-ish fast bits, but there's too much drivel going on and not enough bollocks. DYSTOPIA are American, devoid of any talent whatsoever other than making songs that should last a minute and a half last five minutes. Sorry Embittered people but you can and have done a lot better.

Some of my teenage pals in Durham have released a demo of their band OFFSET. Blatant pilfering of old Revelation records' riffs going on but it's good anyway. 10 studio tracks and 13 live ones (you can even hear me shouting "faster" on it, oh what wit). Try a quid fifty + SAE to - Mat, 6 Oswald Terrace, Chilton, Co. Durham, DL17 OJA, and tell him to get a haircut.

More demo-tastic stuff from Durham with REVOLT. Yee hah, total death style hardcore without the crappy solos or silly vocals. Good and fast with songs called stuff like "Maggot infested offal", "Fred West" and other lovely titles. No idea if there's any plans to release it but chuck a blank tape and SAE in the direction of my PO Box and I'll do you a copy along with some other stuff. Surprisingly splendid single of the 90s so far goes to SPITBOY for their 3 song "Rasana" 7", I liked Spitboy's other stuff but this just blew me away. This is just full of conviction and passion with a really good acoustic song to finish with. See I don't just like ultra fast grinding hardcore/punk.

WARTORN have reformed with a new line up and have had a 7" out on DROP DEAD's label Crust for ages, but it's fucking good. So I'm gonna mention it anyway. 12 songs in the vein of SEIGE/ INFEST, but alot more complex. The drumming is amazing on this, really wild. Not much else I can say other than search it out, it's out of press at the mo' but hopefully there'll be some knocking around on some distro list or other.

ZERO HOUR is the drummer from ECONOCHRIST's new band. Good male/ female vocals that work really well together, the music is pretty much like BORN AGAINST/ ECONOCHRIST/ ASSFACTOR 4 style with a hint of the mighty RORSCHACH IN THERE TOO. Comes in a really nice sleeve with lots of tribal art and looks like the sort of thing Sedition were known for. A good release. I got mine from Armed With Anger (PO Box 487, Bradford BD1 4V2).

The mighty DROP DEAD (who, if you didn't manage to see while they toured, you should hang your head in shame) have released a discography of all their singles (5", 7", 8") The american release is an 11", but Flat Earth opted for a conventional 12" disc. I'm sure you don't need me to tell you what DROP DEAD sound like but I will anyway. Total ultrafast hardcore, kinda like if SEIGE were from Japan, with really manically screamed vocals. The only down side to Drop Dead is that to me they seem to preach their beliefs as if they were a shopping list, but you can't hear the words anyway can you, it's all noise nowadays, now Bill haley, that was real music.... 5 quid inc. p+p from Flat Earth.

Old tossers MDC are still going (why?) and have a not very recently released split 7" with CAPITALIST CASUALTIES on the godlike Slap-a-ham records. MDC offer 2 tracks - "Bombs not food" and "Nazi's shouldn't drive" (about baldy boot boy Ian Stuart Donaldson who crashed his car and ended his career as Aryan warrior/ protector of the white race/ singer for Skrewdriver and being a punch bag for honest citizens everywhere). The lyrics are quite humourous but I really think that MDC should have called it a day years ago (as for the last album, what a pile of shit, they totally discredited everything they'd done in the past). MDC may be naff middle aged men now but the CAPITALIST CASUALTIES side rips. Totally fast blah blah INFEST blah blah you know the score.

A band who totally blew me away at one of the recent all dayers at the 1 in 12 Club in Bradford were JAPS EYE who have released their own 7" a couple of months ago. Well I must say that the record doesn't capture any of the energy of their live shows, which is a shame because they are probably one of the best bands in Britain now that HEALTH HAZARD are no more. Basically what you get is a hybrid of rap and hardcore (nowt like those losers SENSER though) that, to me, sounds like an infinitely better version of RAGE AGAINST THE MACHINE (signed to the machine).

Normally I hate anything that's even remotely anything connected with Revelation Records (BURN being the exception). But, loathe to admit as I am, I really like the new ICEBURN LP. Three long tracks of very jazzy, spaced-out stuff that sad dope smokers would probably enjoy. Barely hardcore, but I like it. You can probably buy this from that flagship of independence HMV.

Someone passed me a tape of a band called DES MAN DIABLO from Preston. Apparently this is ex-members of DEAD WRONG. Yup, sure sounds like Dead Wrong to me. I never really saw what all the fuss was about Dead Wrong to be honest, if you liked Dead Wrong then you'll probably like this alot 'coz it's better, but it does nowt for me. No address but send a blank tape + SAE and I'll tape it for you.

Speaking of Dead Wrong, Rob's latest band BABY HARP SEAL have got a 7" out on Subjugation and a split 7" with POLARIS on Kwijybo. The split with Polaris in my humble opinion is not very good at all, annoying twngy guitars and stupid whiney vocals. POLARIS are cool in a SLINT sort of way though. The 7" on Subjugation is alot better. BABY HARP SEAL are one of those bands that it's just so cool to name drop at the minute, I don't know why, live they're okay but they're hardly earth shattering, just middle of the road Emo stuff.

Final review (thank god, I'm getting very bored writing all this) is a compilation by Ebullition records from the US. I'm sorry but I really do percieve this as a patronizing attempt at giving the European hardcore scene some credibility in the USA and giving (Clark) Kent McClard a big ego boost 'cos he's helping out us poor Europeans. OK, the music on this ranged from amazing (FINGERPRINT, WOUNDED KNEE) to the downright dreadful (KINA, BLINDFOLD) with lots of average stuff in between (VOORHEES, ABOLITION). 14 bands in all, some good, some bad, buy it if you're curious and have some money to spare. My main gripe is the packaging though. A photocopied A4 sheet that says "Illiterate" in a bag with the record? What the fuck? Everything I've seen by Ebullition has been totally over packaged, what's happening now? Has (Clark) Kent been unable to find a happy medium between overkill and letting something look like shit? There's also a booklet with the record. Bands get 1 page each. Kent gets 14. I've never been able to gain any satisfaction in reading Kent's literary ramblings and this is certainly no exception. 5 quid fifty (inc. p+p) from Armed with Anger.

Done at last, next time I'll do something interesting I promise and my reviews will make it in time for the deadline to go in the review section.

One last thing, Steve Hyland is producing a monthly newsletter called "Hardcore Rules!!" dedicated to all that's going on in the UK DIY hardcore scene. It's a good read and needs supporting so send stamps, news and vegan sweeties to Steve Hyland, A.N.O.F., PO Box 2576, Colchester, Essex, CO3 4AY.

You can get the SPITBOY 7" from me (while I have some left) for 2 pounds 25 pence (inc p+p), the ONE BY ONE 7", JAPS EYE 7", BABY HARP SEAL 7", BHS/ POLARIS split 7", WITCHKNOT 7" and the HEADACHE/ RECUSANT 7" for 2 pounds each inc. p+p. I've also got the DROP DEAD discography for 5 pounds inc p+p. All are limited though. Cheques to A. Nolan.

LORA LOGIC

by Stephen Drennan for SLAMPT, Feb./March 1995

introduction

Kleenex/Liliput, Essential Logic, Pere Ubu, The Swell Maps, This Heat, The Raincoats, The Pop Group, The Red Crayola, Young Marble Giants, The Fall - wonderful unrestrained self-expression. That was my perception of "punk"; as Johnny Rotten's never wearied of complaining, the Pistols were intended as an impetus, not a blueprint to slavishly emulate. Just another label it may have been, but to my mid/late teen mind, Rough Trade was a genuinely revolutionary force - media accusations of middle class self-indulgence and "brown rice idealism" jibes notwithstanding. Both Augustus Pablo melodica dub and Ornette collaborator James Blood Ulmer's urban jazz punk only succeeded in further promoting the company's forward-looking reputation... and then there was that long-time law-unto-himself Robert Wyatt. I felt privileged, as though miraculously able to attend, say, the birth of Dada (that exciting and significant), shown the realm of possibilities open. Every fleet spin of an early-days RT or ROUGH prefix disc thrilled. Few familiar stylistic signposts existed to reassure, lend comfort in this unusual terrain; unable to be compared, compartmentalised, the music had to be judged as it stood. Askew rhythms occasionally recalled the Magic Band, whilst the Maps' lengthier instrumental ventures sometimes appeared to continue from where earliest Floyd had left off. Mostly, though, Rough Trade's best releases inhabit their own spaces, are the in-and-out-of-fashion landmarks I've continually sworn by down the years, a constant parallel to whichever fad's currently sidetracking me, be it '70s novelty hits or '50s exotica. Endless sources of pleasure, and - in the nicest possible way - bewilderment, something all too scarce in a medium in which formulae reign. What frustrates about too many contemporary bands is their lack of bravery, their fear of uniqueness (Boredoms, Stereolab, God Is My Co-Pilot and Caroliner are notable exceptions). I highly recommend anything by the artists mentioned earlier; one must-listen is Pere Ubu's "The Art Of Walking" (1980), which could have emanated not just from any time, but from any planet, so far out-there-exploratory it almost sailed off the world's edge (to negative critical response. Ho hum.). Many Rough Trade bands have been rediscovered; others deserve to be (This Heat, The Pop Group). For today, at least, it's Lora Logic's turn.

Lora Logic was Susan Whitby, distant cousin of Kurt Weill and circa '61-born London art student. She adopted her pseudonym upon joining X-Ray Spex as their original tenor saxophonist when a 16-year-old schoolgirl, after responding to a "Melody Maker" ad. She'd been playing sax for about three years, in her bedroom closet. Sax fitted perfectly with the punk ideal of confounding expectations, plus a teenage girl seemed an attractive novelty, so Lora was accepted, rapidly becoming one of the faces of '77, being seen with Spex at the celebrated Roxy venue and appearing on their - misinterpreted, thus controversial - "Oh Bondage up Yours!" 45. Lora was ejected after just ten months, considered to be too much a detraction from intended focal point Poly Styrene; the band was interfering with Lora's education anyway. In 1978, she formed Essential Logic, releasing the 45 "Aerosol Burns" on Cells Records. The b&w sleeve featured a scallop-bordered photo of a very young Lora wearing big sunspecs and - pre-punk! - tartan trousers, and held an air of intrigue as nothing else occupied the front space. No names, no clues - until the mystery prompted a scan of the reverse. This was something different, not clamouring for attention but an artefact to be stumbled upon. Next came the ill-fated four song Virgin E.P., withdrawn after Lora's cover shot, of a Leicester Square cinema-promoting rabbit-costumed individual, attracted the unsought attention of Disney - copyright holders of what turned out to be the March Hare. Rough Trade was Lora's final port of call. Following the "Beat Rhythm News" L.P. came a fabulous sequence of four 45s, which saw Lora graduate from "warbler" to "vocals". "Popcorn Boy", "Eugene", "Music is a Better Noise" and "Fortune in the Garden" preceded her solo "Wonderful Offer" single. Even when Lora "went commercial", the more conventionally danceable rhythms of this and other tracks from 1982's Arizona-made "Pedigree Charm" L.P. didn't conceal her individuality but rather emphasised it. The beauty of Logic is that even when there are odd reggae or disco nods or punky rushes, the music's emphatically the band's own. As with many other Rough Trade artists, Lora was a collaborator - with The Raincoats, The Swell Maps - and The Red Crayola: especially fine is "The Milkmaid", its lyric concerning a typical Soviet value-of-labour propaganda painting. Into the '80s, Lora became more deeply involved with the Hare Krishna faith and sadly appears to have abandoned music - at least in its visible, press-documented sphere. A shame - but the evidence of something special remains for all time. Tyrannosaurus Rex, Roxy's "Flyjamarama", Sparks - comparisons are only partly accurate. Lora was unique - just listen: a surprise round every corner.

There're a thousand different interpretations of the lyrics I wrote. They were meant to be vague. They obviously meant one thing to me at the time—but I like to think that anyone who read them made up a slightly different version. They were just sparks; ideas next to each other. They're very naive; questioning a lot of—conditioning. I've lived a pretty normal life in England—I see it as having been a suppressed life, now. What I wanted to get across was just—the attitude of inquiry. And that's as close as you're gonna get.

MARTIAN MAN...Lora Logic © 4.20
If you had had the decency to tell me,
martian man,
martian man, is really dead.
You never had the decency to tell me,
action man,
action man is only lead.
I think your phoney adverts lie, you promised
me the
bluest sky, you swore to me eternally that
you were
truth, the absolute.
No more fiction, no more fiction
No more fiction, no more fiction
If you had had the decency to tell me
sugared mice,
sugared mice, are only frosted.
If you had had the decency to tell me
muscle man,
muscle man, is really thin.
You never had the decency to tell me robots,
robots,
are only tin.

In a way, it created worse barriers than there were before. You know: "Oh, what are you?" "We're punk." "We're mod." I don't know what those sort of people would categorize us as.

MUSIC IS A BETTER NOISE
LORA LOGIC
by Stephen Drennan for SLAMPT, Feb./March 1995

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I EAT IN AN EATING HOUSE,
I SLEEP IN MY SLEEPING BAG,
I EAT IN AN EATING HOUSE,
I SLEEP IN MY SLEEPING BAG.
WHY CAN'T THEY EAT IN THEIR SLEEPING BAGS
AND SLEEP IN THEIR EATING HOUSES ??
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THEY WERE CAST IN A TUNICK,
THE DAY THAT THEY WERE TORN TO BE BORN
IN THIS AREA, OOOH.
SMALL GIRLS MUST PLAY WITH DOLLS,
THE DAY THAT THEY WERE TORN TO BE BORN
IN THIS AREA, OOOH . .

Lora Logic: Any music that isn't just blam-blam blam has got to be inaccessible to a certain degree. I'm not just going to write songs for people to bang their heads to.-*(3.2.79)*

HORRIBLE PARTY...Lora Logic 3.50
Rather bizarre, very sensible,
Sweet bearded Billie, sweet morbid sewers,
Hail mighty gas board, and the old mermaid,
Soft spacey sauce, he'd scored by half time.
Spencer's the gambler, spectacular family,
Scandalous Spencer, worried as ever,
Convincing the bench, convincing the bench,
We are not seeking, judged on his merits,
Had things been normal, home on a ship

COMIX

ARE YOUR BEST ENTERTAINMENT VALUE

I'm in two minds about comics. On the one hand, some of us cartoonists and readers have been trying for years now to convince the world that you can convey any story or idea through comics just as you can in literature, films, music etc and that the medium isn't just kids' stuff. On the other hand, one of the main attractions of comics themselves is that they're cheap and trashy. I like bad comics.

There's a lot of "mature readers" stuff available now which is kind of equivalent to college rock, i.e. mainstream attempts at being "alternative". Remember that most American music fans consider Depeche Mode daring and underground. So a comic like *Sandman* is like REM—sort of vaguely different to the mainstream, quite attractive, a little more intelligent than average, and ultimately pretty pretentious and boring. And owned by a vast multinational conglomerate.

Mainstream comics are like mainstream heavy metal, full of testosterone, meaningless technical flash and staggering ineptitude regarding the important basics (in HM: musicality, sense of humour, human warmth, ideas; in comics: basic drawing and storytelling skills, sense of humour, human... etc). Old mainstream comics are like old mainstream music—often naively and bizarrely brilliant. I recently bought a load of old *Lois Lane* comics for 10p and 20p each. The stories are unbelievably weird. In one of them, Lois, Clark Kent, and Lana Lang (Lois's rival for Superman's affections) are in a plane flying over England when Lois presses a button by her seat and they're all ejected from the plane (very likely). They land in a mist shrouded valley full of Vikings (this is in 1964), whose leader is called "Conan" funnily enough, and who speak a language "similar to modern Welsh" which, being journalists, the three Americans have all learned (naturally). In the valley, the law says all women must be married, so Lois has to wed drippy Clark (little does she know...!), while Clark secretly switches to Superman and pretends he was just flying by or something, so he can marry Lana (this way neither woman has to marry one of the scary, hairy Vikings). It's never explained why Superman doesn't just carry them both out of the valley. In the end the British army turns up and everyone is rescued by helicopter, still pondering who Superman will finally get off with someday, rather than what the fuck a tribe of Vikings is doing living undiscovered in Surrey or wherever.

Surreal propaganda for infants, then. Small wonder we all grew up the way we did. But that was then and this is now. You've probably guessed by this point that there are also comix equivalents of the indie and underground labels, from Sub Pop to Slampt.

Major labels have their pretend "indie" subsidiaries—Hut, for instance, is owned and financed by Virgin—and the big comics publisher DC has its "cutting edge" offshoots Vertigo (*Sandman*, *Shade the Changing Man*, *Invisibles*) and Paradox Press, though since the perception of indie as cool is less widespread in comics, they don't bother to try and conceal their corporate ownership. Comics are kind of halfway between music and general publishing in this respect—in publishing, there's very little debate about who-owns-what or who-runs-what, at least not to anything like the same extent as in music where many people argue that corporate ownership is fundamentally wrong, and where big business tries to sneak its phoney "independent" tendrils under the back door of the underground, if you'll

A good place to find out more about independent comics is ➡

pardon the garbled metaphors.

Meanwhile there are the actual independent comix houses. Apart from the likes of Image, the dumb superhero line owned by its creators, there's a lot of good stuff coming out of the US and Canada from publishers like Fantagraphics (*Hate, Love & Rockets, Eightball, Cud*), Drawn & Quarterly (*Dirty Plotte, Slutburger, Yummy Fur*) and Slave Labor (*Action Girl, No Hope, Milk and Cheese*). In the UK the closest we've got to these is *Deadline* magazine, a music/comics mix which is pretty good and can be found in most newsagents, but doesn't sell in particularly large numbers. What we do have in common with the States, though, is a burgeoning small press scene. Burgeon burgeon.

MITTEN BRAIN

There are lots of bad small press/self-published comix, but the proportion of good (or at least interesting) stuff is surprisingly high, and it's highly diverse in style, content and aims. At one end of the scale we've got Bristol's *Scenes From the Inside*, a rapidly improving anthology with colour covers, trendy design and an unpretentious-but-arty attitude; at the other, there's mad genius Martin Hand of *Moonchester United* and *The Flimsy* , who refuses to have his comix distributed and doesn't want wider exposure. In between are numerous strange and wonderful delights such as Louella Wright's perverse and beautifully drawn *Mitten Brain*, Rachael House's bisexual laff-fest *Red Hanky Panky*, Chris Webster's creepy *Neversedge*, Lisa Holdcroft's fantastical and dreamlike *Cool Cheese*, the long-running anthology *Inkling*, and of course Erica Smith's brilliant *Girlfrenzy*. And that's just for starters. The small press is open to anyone with an idea, a pen and some paper, and access to a photocopier. I always think Ralph Kidson's *Captain Dolphin* is one of the best examples. Ralph can't draw, but he has a wicked sense of humour, and his stick-figure-ish pictures are all he needs to get his ideas across. You can be as arty or as accessible, as sophisticated or as basic as you like. You can sell the stuff at gigs, in record or comic shops, or through the mail. The comics can be in any format or shape you like. There's a reviews zine, *Zum!*, dedicated entirely to small press comix, and even an annual get-together, *Caption*, in Oxford (the next one's on July 22 1995).

Comix are a hell of a lot cheaper and easier to produce than records. So if you like cheap DIY culture but can't afford a guitar, dive in.

ANDY R

CAPTAIN DOLPHIN

.... slab-o -concrete Distrobution. PO Box 148, Hove, Sussex, BN3 3DQ. send an SAE for a catalogue.

MINIMUM ROCK N'ROLL

DISCLAIMER:
We don't know it all. We forget. We are bitches. We have ulterior motives.....

TOMX 'n Saskia.

OK, Slampt asked us for an Edinburgh scene report, a nice touch - the emphasis is so Glasgow these days and its cool to be able to spill the beans so publicly. Not that there is masses to say; a handful of bands, some irrepressible individuals and pockets of determination in the face of the ever increasing odds provided by public indifference, a generic club culture and the perennial, empty pockets.

We live in a town that has chucked up some magnificent music which continues to inspire keys to the city and handshakes with the queen: the CATERAN, The SHOP ASSISTANTS, The FIRE ENGINES and the REZILLOS. Even heartier slaps on the back must go to the FINI TRIBE, The THANES and Oi POLLOI, three veritable institutions that have weathered all and remained active and true to their original aims. The Finis have built an umbrella under which to hatch their own eggs, the Thanes are big everywhere but the UK and under Oi Polloi's wings Edinburgh shall, incongruously, be 'European city of Punk' in'95!

So what of the present?
There are few good live venues in Edinburgh. The happiest musical events are the sporadic nights in art galleries or church halls such as the evenings the Twisted Pop folk engineer with the help of Greggs the Bakers. There is, however, something on most weeks in The Cooler (a dark sleazy bar-room underneath the Venue) and occasionally the Cas Rock Cafe will lower its testosterone level to hold a swinging garage night. There is also an internet cafe opening soon which will be hosting acoustic gigs live on the internet as well as providing a focal point for fanzines, gig/film listings etc.

Check it out:

☆ the COUNTRY TEASERS - sleazy, rumbling, sub-fall with LP and 7" out on Crypt real soon.

☆ POLICECAT and their swinging records on Domino, or one of the offshoots - the Hawaii dreamin' HULA HULA, the passionate PASSIONELLA, the MONGERS or the DOGSTARS and their modern loving strum.

☆ GILA MONSTER have taken a break from releasing attractive but obscure U.S. vinyl and are due to hit back any day now. Members are currently involved in the tremendous, minimal twang of SALLY SKULL (7" out on Vesuvius in the spring) and in the self-deluding glitter rock of STARSTRUCK (7", 8-track cartridge and many cassettes out on Bosque).

☆ KID flared briefly, but seem to have lost out to the classy TUNIC who have an ace 7" out.

☆ The 60"s theme mined so thoroughly by those Thanes has a legacy in both the KAISERS doing their Hamburg "62 thing and the WILDERBEASTS who feature a Thane, a Kaiser and a Milkshake!

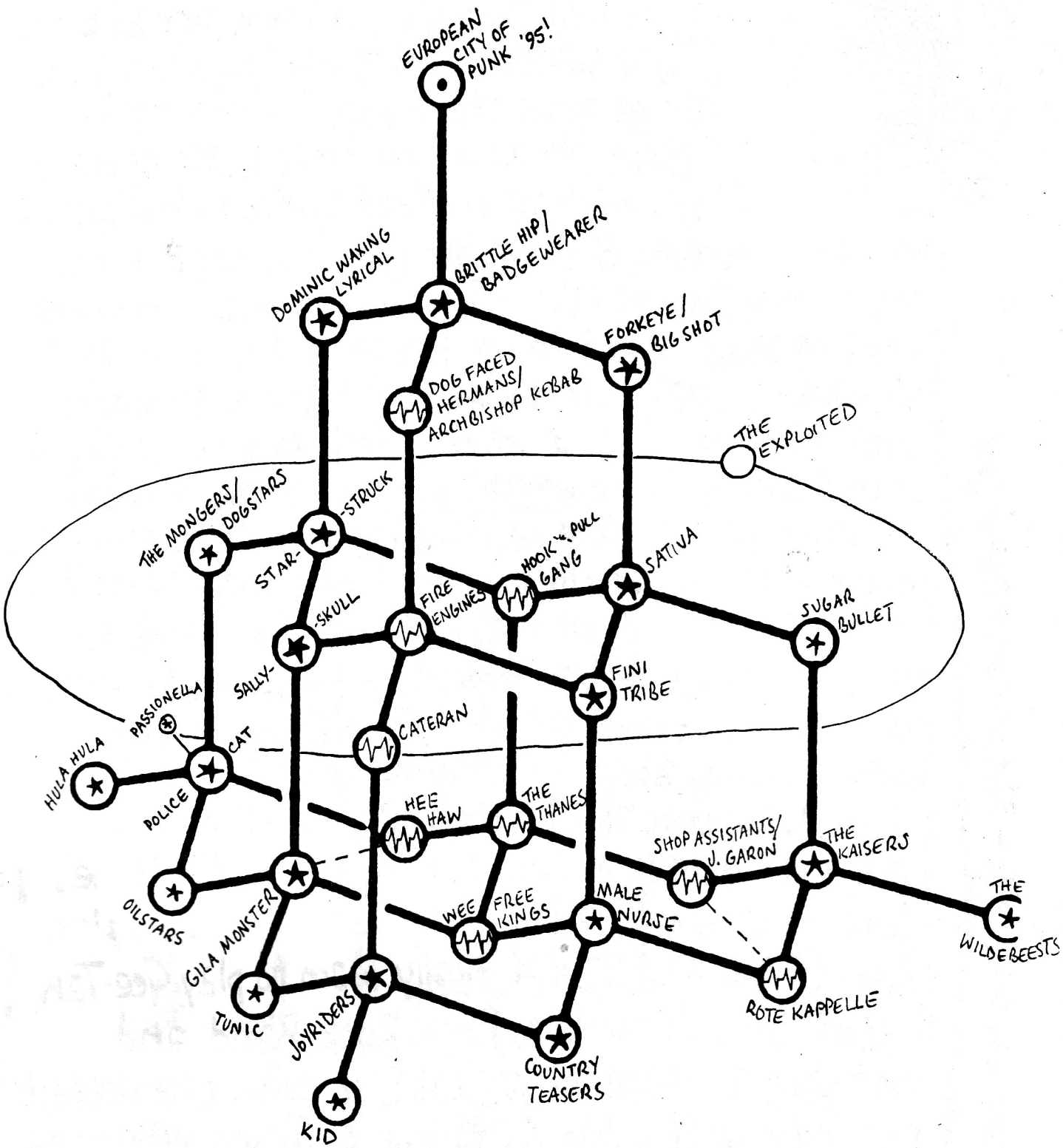
☆ The Human Condition label keeps churning out guitar noise with LYD and SAWYER following on from the scary FORKEYE and the brill. P.I.L. textures of BIGSHOT.

☆ ARCHBISHOP KEBAB are rehearsing again with a new line up, whilst BADGEWEARER carry on getting better with a recent Peel session, a new 7" and an LP recorded in the south of France due out soon. The quite incredible BRITTLE HIP are putting their hip up right now but we just can't wait!

☆ The ever so young OILSTARS look like they are going to blow it by passing their exams and dispersing to college. DOMINIC WAXING LYRICAL continue to astonish all-comers with their Ween/Bonzo Dog theatrics and the ALVY SINGERS are perfecting their no frills or clothes approach to the blues thing.

So what does it all add up to?
It's fractured, incoherent and fucking difficult surviving here but there is a pile of cool music (or so it seems when you write it all out.....) to match the amazing writing and poetry coming out of the REBEL INC. camp.... there just isn't much to support or foster it all in the way of venues, labels or zines (apart, of course for HEAVY FLOW and MUPPET VOICE)
A weakened, complex organism, latching onto other scenes to survive ? ... perhaps, oh well.....

NO-TELL MOTEL (Heavy flow/Bosque), 25 Eyre Place, EDINBURGH EH3 5EX e-mail: ac34@solo.pipex.com



Eventually millions of carb

atoms are bonded together

When I growup... I wanna be

A SENILE DELINQUENT

I LOVE getting OLDER – I GUESS That's just as well since I'm the same age as two of SKINNED TEEN squashed together – & I've got no plans to sit back & mourn my Lost Youth. Maybe it's 'cos I was a Late Developer – too much of a Mixed-Up Kid to really, really let loose & scream & shout like I should've done. It took me a long time to REALLY learn not to waste my energy worrying about stupid things like what I looked like & whether people LIKED me. Now I groove through life – I love MY body & inside I feel Happy & Strong & know if I want to do something I can go out & Make It Happen... ♡ I love watching my body as it s-l-o-w-l-y changes – my leg hair climbs up my thighs & grey hairs spring from my black bob – all white & curly... ♡ And I love SEX MORE & MORE. I look forward to getting really really old so I can travel the world on my own without having to worry about the stigma of being perceived as a Sexually Available Young Woman... ♡ And when I get EVEN, EVEN OLDER & they lock me up in an Old People's Home I shall enjoy muttering Mad Rants & I'll do a zine called CRONE FRENZY & finally learn to play Gee-Tah & start an Old Crumblies Punk Rock Band and we'll play as LOUD AS WE LIKE so even the deafest can hear us Cackle & Crackle & Twang when we take over the Band Stands in the parks. ♡♡♡

Gran Core • Wrinkly Edge • Riot Grrrans • OAP or Dead

Bing Crosby will be forgotten & "Anarchy in the UK" will throb thru the speakers in Residential Homes!!!

HEY KIDS! Growing Up can be FUN! – & it could happen to YOU!

10 Point Introduction

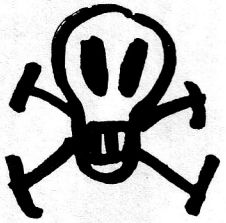
What are Kenickie? By Lauren (the blonde lass).

1. We are the phenomenological reconstruction of debutante life in post industrial Sunderland.
2. Strongly based on the "Legs" video by ZZ top.
3. Recapturing the glamorous mood of watching my Granda on the TV during the miners' strike when I was wearing a feather boa and Boney M skullcap.
4. Four debutantes out on the razz.
5. A dash of vim powder bleach in th e toilet bowl of middle class life.
6. Seamstresses of Leotard's leotard (it's luminous yellow)
7. The triumph of imagination over maths.
8. Spoiling for a fight
9. Ladies in waiting(plus butler/footman) to the Duke de Pommes-Frites.
10. The fruits of a torrid night of passion between Carol Spencer (QVC colour consultant as seen on Good Morning with Anne & Nick) and Iggy Pop.

So there you have it. Don't be confused don't be scared. Drink deep of our chalice, embrace the poisoned fruit. First a taste then a craving then it turns to greed (R. Browning & Z. Maguire).

*interview *FABRIC *(music on wholecar records)

fabric:Tony and jamie from. A talk from last spring, set in a performance style bed sit in Acton, whilst watching Glastonbury on TV. 3rd party= Layla. start.
Tony=I want no tindersticks ever.
Jamie=you musn't tell anyone that we hate the t indersticks.
T=You can tell anyone you fuckin like. Go on, ask us what bands we hate.
Layla=ok. what ban ds do you hate?
J=pop will eat itself.
T=therapy are the worst band ever.
J=they epitomise everything bad about being in a band. they think they're really mad but they're not mad one bit.
T=listen to this.(Tony turns up the volume, it is the tindersticks performing live.everyone sucks their teeth like raggas.)
J=blap.blappers.
T=what wlse do we hate?
J=Utah saints. absolutely detest them beyond anything.
T=no, underground band s, shall we actually start naming names?Ac acoustics. they supported girls vs boys.
J=they8re fucking shite,i want to put this on record that that guy from southern is an arsehole and he should put us on against girls vs boys.
(we're much fuckin better than ac acoustics. they're shit.
T=they probably got alomg though, they're probably friends or something like that.
J=they totally were, that was totally it basically.I hate all that music biz crap.I met girls vs boys singer at the new years eve party, and chatted to him.(We all went to a garage club for new years 94 called the frat shack.)
T=Man, they keep losing these transmissions(on TV) maybe god's tellingthem not to put the tindersticks on.. most bands suck butt these days, they're are t too many bands i like.
J=n ot many british bands.but the british bands we do like are the typically british ones like oasis..
L=they're just a bunch of lads.
J=we only cuss bands we could fight.. I have no problems with fighting the utah saints, but to cuss oasis. they'd fight you and win.
T=fabric versus therapy would be so good.
J=I'd fight therapy to shave that fucking guy's beard off.
T=no i just thought of someone that i really don't.like.no i completely forgotten. i'll tell you who i do like. brtish bands i like are dead
(wrong, they're fucking cool, i like ride and blur. and that's about it.
what other british bands are good? cathedral.
J=skinned teen, that weird band!
T=huggy bear's good.
J=nah they're shit.(everyone laughs.)scott walker.
T=he 's not around anymore.
J=he is go d. and i want all the kids to know that.
T=what about if scott walker had a fight, who would tyou bill him againsst?
L=fuck, the bloke fr om 2 unlimited.
T=no, that's not a fair fight.the bloke would win. you want a fair fight. Terry wogan. russ abbot.
J=what are you talking about. are you putting terry wogan with scott walker?
T=in age group terms.
J=no the sort of fight we're talking about is like living on a hill on your own for a month .scott walker would win. he'd just be the aloof man in a little hut,and he'd win because he'd be able to deal with it wheras all those other fuckers wouldn't.2 unli ted would be like where's my spandex trousers and my stupid keyboard. scott walker would be able to carry him self.
T=who would win out of pizza express and toco bell?



FABRICK Part 2

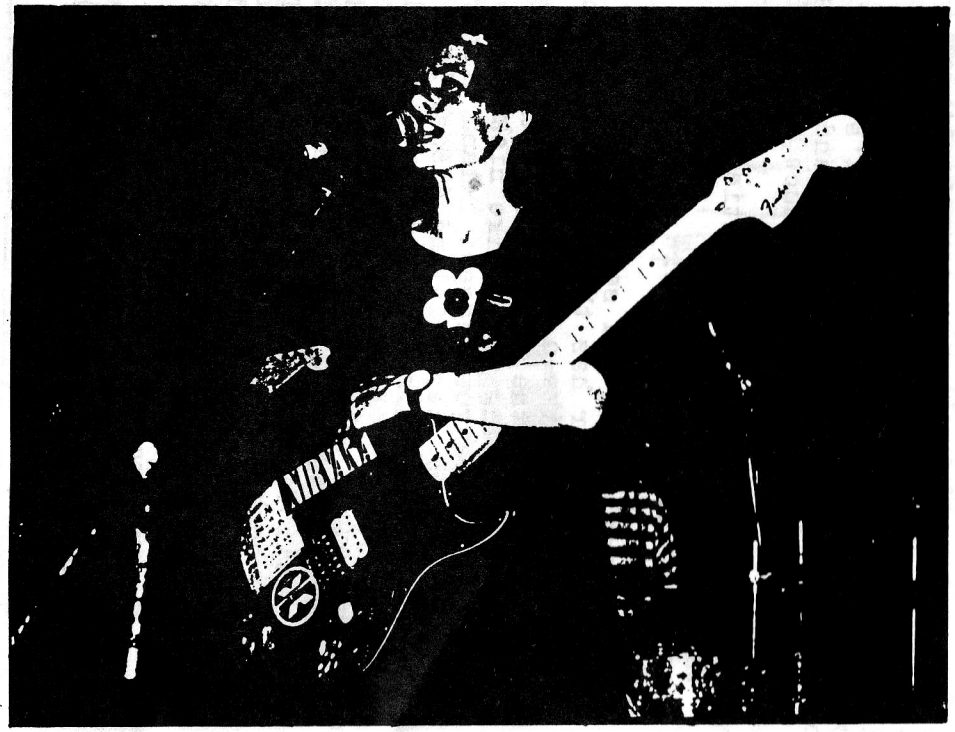
J=awww,that's a bad one.for me that's a real tough one.
T=after you've had a pizza express you're like yeah! after a taco bell you can feel the beans sink to your stomach.
J=who were those kids you were with last night? were you going to some mod club..
L=we went to this one in croydon.
T=was it good? who were you with?
L=it was like heavens to betsy...
T=was that heavens to betsy?oh fuck, i didn't even speak to them.
L=they'revreally weird. they didn't say a single thing the whole time. one of them was wearing a swiz shirt, and i was like oh that's a cool shirt and she was like.(makes evil eyes face.)
T(he's heard heavens to betsy don't want to play with them as they're 4 males, or all hetro sexual or something.)that's crazy, swiz were the most hetrosexual sexist band ever.what do they evem know about us? I mean I'm bisexual.
J=i want to talk to gary about it.fuck it. what are heavens to betsy?
T=2 girls.
L=i read their zine, it's like evrything they ever do is totally PC and right on.freak out, like smile huh????
J=I don't like the way people use sexuality as a cool thing, like my sister and my mum are lesbiand or bisexual. we both grew up in female households.
T=it's not about that it's about your attitude.I'm saying that as a white male. everything that's supposed to be wrong. I'm not going to be like h ate me.
L= well, i can understand in a way the whole anti white boy thing. like I read this universal order of armagedden interview where they said like i will always be a freak, i could never put on a shit,and it's like yeah but you could fit in with the whole corperate thing much more easily than say...
J=yeah, as oppose to anyone else being able to do that.
L=like they were aligning themselves with this queer girl...
J=it's easy to say, it's easy to be like that. fabric are aware of that.
T=that's the weird thing to me, like with my own sexuality. people see me with girl friends, and it's easy for me just to have a girlfrie nd and no on e would ever question it. it's really about attitude. i'm not going to pretend I'm anything. i understand it. i understand. shall i make some food. we got like pasta, sauce, lots of vegetables. do you want some?
L=OK..
T=oh katie!(talking about katie puckrick, tv presenter of glastonbury the word etc etc)
L=now that is scary holmes!
T=what that we like her?
J=hetrosexual males you see!!!!..
T=andy, the singer has the biggest crush on her.
L= she's scary. like a bad drawing.
T=(talking about the tindersticks)they started this song like 3 times now. they8re just trying to be like nick cave.
L=what would be your desert island discs.
T=impossible, my deser island discs. like 10...it would have to be things i spend alot of time with, not necessairliy my fave bands but...
rites of spring LP.first dag nasty lp,beastie boys paul's boutique.i lis en to that every day since it came out in 1989.an old NYC hardcore comp black sabbath, paranoid. the second kyus lp.blues of the red sun. operation ivy lp, small faces greatest hits,and a comp of all the bestvride stuff..
I'd take books on avant garde art, futurism. i can't re read fiction a biograpghy of like some enigma, like hitler who'se changed the world in a big way. books are hard. i like having books around to read bits from. .a luxury would be my bass.

THE END.. there is about 3 more sides of interview on tape. this is only about 20 mins out of 2 hours, write me C/o drop babies(my zine) for info on getting the rest from other publications etc.layla.

Amelia Fletcher

interviewed By * Pete

Amelia Fletcher is one of my long time heroines. Ever since I was 16, buying singles by her first band Talulah Gosh in 1986, I've loved her songs and just found that her music has the abilty to make me incredibly excited and happy. Her nineties outfit Heavenly have similarly affected me, yet through all this time I've noticed that an awful lot of people sneer at her and her music. Some of these people don't know anything about her, but just know that it's not "cool" music (whatever the fuck that means). Other people I've known have owned and loved Talulah Gosh records, yet publicly pretended not to (I'm not making this up, it's really true). Admittedly there is certainly plenty of people who have heard it and just don't like it, which is fair enough. But alot of people out there do love Amelia's songs and I'm one of them, so I decided to take this opportunity to interview Amelia and find out the answers to some of the questions I've always wanted to ask. It's only pop music, but I really fucking like it.



The first thing that I thought I'd ask you about was, how were your tours in Japan and America?

Amelia: They were both brilliant, really brilliant. America was even the better. In Japan we're kind of plateau'd, so it was as good this time as the time before - pretty good. But in America we're just shooting up and up and up, and this time we sold out 2 shows. One was with the Halo Benders and I think actually they probably sold out the show, but the one in San Francisco was just us. And just every gig was... it was like being a popstar, loads of screaming people and it was really good fun.

Do you get a better response there than in Britain?

Amelia: Well, the thing is, in America we go east coast, west coast, east coast, west coast, once a year. So basically we hadn't been to the west coast for 2 years, so lots of people hadn't seen us before. Which is really different to England; we're playing Derby for the 19th time! They may love us just as much as the people in San Francisco, y'know, it's hard to tell.

I think perhaps bands gain more mystique by playing across the Atlantic. It works the other way 'round when American bands play here.

Amelia: I think that's right. They're kind of obsessed by Englishness there. We played one gig and someone came up to me afterwards and she said "Gee, you're really English aren't you!" And I said "Er, yeah." And she said "Coz all these bands over here, like Green Day and stuff, put on English accents, and I just imagined you were just the same."

Heavenly's not a very "hip" band here, in music press terms, at all, and yet you do comparatively well in America. Yet alot of bands, like Suede or Elastica or whatever, fall on their faces in America. I think that's to do with the insular mentality that Britain has...

Amelia: Well, I think it's kind of... I think America kind of appreciates "proper" rock, like Nirvana and Pavement. Proper stuff that is quite boyish. Which I like as well. And they appreciate real pop, and I think they will actually appreciate Elastica when they really get going, and I think they'll appreciate Echobelly when they really get going. But all the

stuff that's kind of midway in between, like kind of Oasis and Suede... I mean, when we were over there, Oasis were huge in England and we kind of asked a few people what they thought of them and they were "Oh, America has so many bands like this, it's really uninteresting for us." So I think it's the bands like Oasis and Suede and all these kind of halfway house bands. I reckon they'll like Blur when they get going.

In the Heavenly set-up, you've all got jobs, so it's quite a part-time thing, do you find that's a benefit enabling you to continue in a fun kind of way?

Amelia: Well, it's a mixture. Whenever it isn't fun, you're often tired, all your weekends are full-up, and you never get a chance to just rest. And so, if things are going well, that doesn't matter. If things are going badly, if you do a bad gig, which is quite likely coz you're really tired, then you just end up driving home thinking "why do we do this?" So it's quite easy to get demoralised. On the other hand it also means that if the music press batters us it doesn't really matter. The plus side is we only do it coz it's fun, and we wouldn't do it if it wasn't fun. We kind of make an effort to make it fun.

Have you ever considered trying to make it more of a job?

Amelia: Yeah, we have considered it, but I think we should have done it before really. I think now we've probably made the decision to stay like this. It seems like we can do an awful lot: we can play America once a year, we can play Japan every few years. But we don't play Europe enough. We play all of Britain... we don't go to Newcastle enough, or Scotland enough. But we can just about do it . Infact the only thing that we're not very good at is writing songs quick.

Have you had offers from Major labels or labels bigger than Sarah?

Amelia: Not in this country, not Major labels. Well, bigger labels than Sarah, yes, but not Majors. There isn't many real labels smaller than Sarah.

Why do you stick with Sarah?

Amelia: We kind of admire them. And they work really, really hard for us. Incredible as it may seem, they have such low costs that even though they don't sell that many records, we end up making loads of money! Which isn't why we stay on Sarah, but it does help. Like, if you were on Creation and you sold as many records as we do, you would just not get any money back whatsoever because it would all go into the big Creation fund that goes to promote, y'know, Oasis and stuff. I mean if anyone on Sarah lost money, our money would be taken to cover theirs, but infact eveyone on Sarah just about breaks even. In Japan, strangely we are on a Major label!

Are you? Blimey! We can't have you in the fanzine now, then...

Amelia: It's a funny set-up. It's only a major because it's actually owned by the biggest domestic company in Japan. The biggest within Japan, coz all the other big companies are very international. So it owns this little record label, but they just do Ska bands and Sarah bands. So it's a really weird set-up. Sarah decided to do it, and then they checked with us and we said fine. But all the people who run it are really into it. It's strange, coz even though it's a major label, we're still one of the biggest bands on it! It's, like, as small as Sarah even though it's officially a Major label.

In America is the only place where anyones really asked us to be on a Major label. Island and, um, Seed which is a subsidiary of Atlantic.

Did they make realistic offers?

Amelia: I don't know, because we never went down the track far enough. They said "are you interested?" I said "no, we're happy on K". They said "if you're ever not happy on K then phone us."

The thing about K is, after "Le Jardin de Heavenly" I was so miserable. We got a couple of such horrible reviews in the press. They were just , kind of, vindictively horrible about me, and I just, at that time, cared enough that I was all ready to chuck it all in. I was really depressed. I phoned up Calvin, and we'd just sent the tapes over to K. I just thought, if Calvin doesn't like this then, y'know, that's it, I won't bother doing it anymore. Coz Sarah were nice about it, but I didn't trust their judgement quite as much as Calvin's. And Calvin just got on the phone, and he was like "But it's great! How can you even think that it's not good?" Eventually Melody Maker and NME got over there and he rang up and said, "I don't know what they're saying, it's a brilliant LP." And, y'know, whether or not it's a good LP, he just gave me so much confidence that I reckon we owe our life to Calvin, and we would stay on K as long as they want us.

The lyrics on the new album, something about the feel of it is more... aggressive. It seems to go against some of the "Amelia image", which I always think is an incorrect one people have about you. "I'm not the same girl that you once knew/ brace yourself for a big surprise/ there's malicious intent in my eyes" Stuff like that.

Amelia: To an extent we were doing it deliberately, however I didn't write the lyric. As usual I wrote the wet, wussy ones about "She and me" and um, I wrote "Itchy Chin", which is a fairly horrid lyric.

I thought you wrote all the stuff.

Amelia: No, what happened... this is a factor of us running out of time. Right at the start I wrote absolutely everything. Now I still write all the tunes, except "Sacremento" which is by Pete. But more and more, we're getting close to recording and I'm, like, "ergh, I really don't know what lyrics to write." So basically, quite a few of the songs on that LP are not written by me. Some are written by Kathy, some are written by Matthew. But, like, before that I wrote the lyrics to "Hearts and Crosses" and "P.U.N.K. girl" and "So" and "Dig your own grave", and all of them were slightly more aggressive as well.

What do you think about the way that people have this idea of the kind of person that you are, though it doesn't reflect what you really are like?

Amelia: I mean, everyone does it. The easiest way to deal with it is to, like, put them in a little section. I've been in a band for so long, and when I first was in a band I was kind of giggley and stuff.

But it was always a more energetic kind of fun, in Talulah Gosh, it was punk rock fun. I think most of the other Sarah bands are guilty of that kind of... wetness.

Amelia: We've never really been very wet. I kind of look... big googley eyes sometimes, in to the audience. Because it's so easy to cartoonise things, you have to go further one way. Elastica, you think "Oh, they're quite nice girls, they're just posing a bit." If they smiled you'd probably think "Oh they're really wet, pathetic, weedy."

I really hate that indie girl fashion model thing, that girl from Sleeper looks so posed...

Amelia: We did videos for two songs on the LP, they were just live videos. They're gonna cut between different takes. Just for amusement, I did lots of pouting. I haven't seen what they look like yet, but I think I'll be very amused. Pete went and did a horrible Fine Young Cannibals type wobbly legged dance, so I think how ever serious and sensible we looked, he completely ruined it.

Do you mind if I ask a bit about Riot Grrrl? Now that it's kind of died down in terms of music press obsession, and even just as a phrase that people use in fanzines and stuff, what do you think of the whole movement in retrospect?

Amelia: I thought it was really exciting, and I still think it was completely good. The way it was reported in the press, it seemed very humourless, and I actually thought one of the best things about it was that it was very humourous. Very lively, funny and energetic. Up until that time I'd probably have been, with P.J. Harvey, saying I don't think of myself as a feminist. And y'know the Private Eye column "Wimmin"? That was my vision of feminism. I remember I got interviewed for a "Women in Rock" video once in Talulah Gosh. They had all these really sad ideas about... they kept saying "When you wanted to be in a band, didn't boys try and mystify it?" And I was, like, "No, my boyfriend taught me guitar and boys were really helpful." And they were like, "So how do you feel about Women in Rock?" And I said "I don't even think of myself as a woman: girls in pop!" They were really pissed off with me because I wouldn't conform to their ideas, most of which I probably agree with now. But I just felt alienated by the whole thing. And I think that was the thing about Riot Grrrl. Even having girl in the title, it was young and youthful and there were no rules. Just think for yourself basically. There was no protocol that you had to obey. And it was slightly anarchic, in a really good way, I thought it was really really good.

The way I saw it... The C86 scene, you were in Talulah Gosh at that time, and they were alot of bands like the Shop Assistants, the Rosehips, bands with girls in. There was an unspoken... perhaps not feminism, but a girl aspect to it which was completely ignored. In a way Riot Grrl had some similar aesthetics, especially with a band like the Shop Assistants who would've fitted perfectly in to the Riot Grrl scene, but it became much more explicit and vocalised, which was a really good thing.

Amelia: I really agree. A lot of people got inspired to get in bands, start up clubs...

Even indirectly. In Newcastle there's this new band Kenickie, they're 16, three girls and a boy... but it doesn't seem to have occured to them as a strange thing for 16 year old girls to form a band. Which is great, and I think that's part of the legacy of Riot Grrrl...

Amelia: Well I was just talking to Slim and he was saying that on KILL ROCK STARS there's only 4 records out of the 50 they've done that hasn't got any girls on. And he said that isn't a deliberate feminist attempt to get girls on the record, they just get all the groups they like and they all have girls in! And the thing is, it's not at the same stage in England even now, where it's normal if you're starting a band... I mean, I get depressed at all these new bands that are coming through that are just the same again. All the Genes and all the Menswears. It is quite depressing.

I always just try to ignore them and leave them to it.

Amelia: I have to admit I bought the Sleeper record. It's actually terrible. I bought it because I think the single is brilliant. I thought the single before that was really shit, but I thought, "oh they're getting better, the LP'll be really good." It's funny reading the stuff she says in the press. I thought "Oh, she's just a silly little girl." But then it conflicts with what she looks like, because she looks quite old. Reading her "12 things that inspired me" in Melody Maker: she is old. Like she's probably about the same age as me, or even older, she has no excuse for her "Ooh, sex is big and clever" attitude.

It's ridiculous. It doesn't deserve column space.

I was talking to someone the other day about how alot of boys who are in to Heavenly, or were into Talulah Gosh, "Oh yeah, Amelia's really sexy or gorgeous or something." Which I find kind of strange, because I think they actually often really just like the music you make and the songs you write, but because you're a girl they have trouble admitting that. The only way they can voice enthusiasm is in a sexual way...

Amelia: I don't know what it is. The same is kind of true... me and Matthew were looking at this Select earlier on which has Justine from Elastica with no clothes on. And also on the Chart Show today they had the Elastica video on it, and one of the writing things that came up on it was "Lots of men go to Elastica concerts." And we were, like, "Yeah, duh!" But she's not really sexy. So I was upset about her doing a nude thing, not because I think it's particularly bad to do a nude thing, but I think what's cool about her is not that. Y'know, Madonna can do that. But her, she's quite laddish, and it just didn't fit at all. This is kind of off the point... Well, my image is obviously not cool and trendy like hers, but kind of in a way I think she's quite similar to me. She's kind of an interested in music kid who isn't really sexy.

I don't think it matters who is or isn't sexy. I just think it's a shame if boys think they can't just say "I like Amelia's songs because I like those songs."

Amelia: On the other hand, from a fan point of view... it definitely says more about the person who says it than it does about me as the singer, but I think I'm also susceptible to that. Like I was saying earlier that it's amazing that I like Blur so much, which I do at the moment, because I don't think they're at all sexy in any way. And usually, all the bands I like, male or female or whatever...

Thinking back now, I said in a fanzine once that there should always be a sexual element in enthusiasm for bands. So maybe I'm just a hypocrite...

Amelia: But that doesn't have to be sexy. Really un-sexy people can still give that sexual element.

Perhaps I'm getting too close to a thought police type viewpoint.

Amelia: Well, it is tricky. Mathew used to blame me in Talulah Gosh when lots of lads came to gawp at me. I was, like, "What can I do about that?" And he was, like, "You don't even care that men are gawping." And I kind of didn't care. I go and see boy bands and even girl bands and I gawp. It is really tricky: you don't want to be some masturbatory fantasy for someone, on the other hand you know from the other end that it isn't as sick and disgusting as it seems.

Do you mind if I ask a few Talulah Gosh questions?

Amelia: Just in time!

What ever happened to Chris Scott and all the other ex-members of Talulah Gosh?

Amelia: Well, Eithne is as mad as usual. Eithne is one of my favourite people. I had a little party on New Years Eve. Eithne phoned me at, like, half Eleven, I'm coming, I'll be there for twelve." And I said "Where are you? Are you in Oxford then?" And she said "No, no, I'm in London, but I'm coming and I'll be there for twelve, so just wait for me and don't do all the stuff." And I was, like, "You're not going to make it for twelve Eithne." She's not doing any music anymore, but she's great. She's actually writing book reviews for Timeout I think. Chris Scott is also not making music. He was with this band Saturn V for a bit.

Oh yeah, they weren't very good actually.

Amelia: Well, they were quite good live. But I don't think he's making music anymore. He works for a travel agency that specialises in flights to Eastern Europe. And Liz is doing the Carousel, there's going to be a new record which is pretty good. She lives in Chester now. She came down and had a huge argument with Mathew about whether you should be allowed to make art if you're not a genius.

I think "genius" is a pretty subjective term.

Amelia: I think Mathew was just being obnoxious and felt pretty guilty about it in the morning.

Does it bother you that Talulah Gosh were obviously one of the best bands of the eighties and yet got continually sneered at?

Amelia: I think genius is pretty subjective in your case! Well, I don't know, we kind of asked for it. It was kind of good because you had to be quite brave to like Talulah Gosh in many ways. You had to go against the flow to a certain extent, and lots of people still did so in a way that's really nice. If you were really desperately trendy and everyone liked you, I guess it wouldn't mean... I look back on it, and we were just completely out of control. We did all these really weird things, like we had this bloke who lived with us who was really camp. He was about 6 foot, quite male, but really camp, gay and he used to do backing vocals with us. And I just suddenly remembered, we did about 8 gigs with this mad bloke who didn't know any of the words. He didn't know any of the songs. It was peculiar.

Were Talulah Gosh hardcore?

Amelia: We were pretty extreme.

Coz I always think, if you take the vocals off and put on some bloke going "Eurgh argh!" then it would totally be to the approval of most peole who like that music...

Amelia: Well, our production wasn't right, because the production was quite pop. But, yeah,I mean certainly our bass player refused to play anything except the tonic, which was absolutely punk rock.

Do you think what you do in Heavenly, or what you did in Talulah Gosh, is in any way political? Like, in any way at all, or is it just purely a fun thing?

Amelia: I don't know. Sometimes things are political just in a standard way, but you mean as in being the way we are..? I mean, kind of. Part of why we signed to Sarah, they had a "sad" reputation even then, but we signed anyway because we're kind of proud to be like that. We'll never slag off Sarah. Mathew will, sometimes we'll slag off some of the records off, but we'll never slag them off. Because I think they're really good: they're more political than we are. They really stand for what they believe in. Sometimes it's a bit gentle, but...

See, I don't like alot of Sarah records, but the idea of liking something which everyone's constantly telling you not to like...

Amelia: We're definitely doing that. Part of the reason we're called Heavenly is, we were desperately trying to think of something... at the time when we started it was all Lads Rock, the Family Cat and stuff like that. That was what was popular. The end of indie... I don't know if you remember this, but basically when Talulah Gosh stopped it was the end of indie. Everyone got into Acid House. No-one was into indie, absolutely no-one. Then when indie started getting popular again it was all boy bands. Really "boy" bands. And we were really determined not to be like that, so I guess that was political. We were determined to have a name that laddish boys would be embarrased to say. Pete wanted Petal but we went for Heavenly. It's a funny kind of political...

It's not standing up and saying...

Amelia: Vote Labour. But do!

Rachel [Pussycat Trash person who happened to be present]: I read this thing that Kathlleen Hanna had written, and it was, like, "All the boys like girls who sing... proper singing." As though this was a bad thing. I think girls fall into that trap of thinking they can only be political if they're being really macho.

Amelia: Well, going back to Riot Grrrl, that was the slightly annoying thing about it. All the press got really excited about it - which is fine, because it was really exciting - but they got excited about all the, kind of, macho-ness about it. I really liked all the girlishness about it, but the press latched on to Kathleen Hanna going "Aarghargharagh." I mean, I love Kathleen Hanna, that's not derogatory in any way, but I disliked the fact that...

That's why I see Heavenly as a rebellion of girlishness.

Amelia: With Talulah Gosh, we were constantly questioning ourselves, because I guess we were young and we cared what people thought of us. We don't do that nearly so much in Heavenly.

Why did your career in Disco never take off, do you think?

Amelia: Not good enough hair, not good enough dancing. Basically my Grandad left me 1500 pounds. He died ages ago, but he left some money in a trust fund for me and when I was 21 I could take it out. I decided to spend it on trying to be a proper disco star, so I spent it on recording that single. Which is an awful lot of money, Heavenly never spend that much on recording a single. But I went to a proper studio and did it all properly.

Did you play everything?

Amelia: No, I played nothing. I wrote the song and I sang it. No, the same boy who did backing vocals..? He did it. He knew how to work samplers and everything. He was, like, "I know everything about disco, just trust me." So anyway, we made this record, and I hawked it 'round a few people. It was so demoralising: "It's a good start, why don't you go away and record it properly? This is a good demo." And I was, like, "I spent 1500 pounds on this, I can't do it again." So I gave up. I still like disco music, but... I had visions of being like Yazz or Lisa Stansfield. It was my last bid to be on Top of the Pops, and it failed so I think that's it now.

Was Phil Spector a genius or a bastard?

Amelia: Both.

Who's better, the Shangri-La's or the Ronettes?

Amelia: Shangri-La's. Ronettes aren't very good, although Liz would kill me if she heard me say that. I don't like the Ronettes that much.

What makes you proud?

Amelia: I'm proud of lots of things. There's things that you're proud of that sound really crap that you're proud of them. Like, I'm kind of proud of coming from Oxford, I'm proud of being English, I'm proud of the records we've made and I'm proud of my new haircut.

Would you agree that bands like Slowdive were guilty of all the things that you're always accused of? Like being completely...

Amelia: Nothingey and fey. Well, yeah, I saw them live twice and one of those two times I actually really enjoyed them. But, yeah... I think basically alot of Sarah bands are guilty of those things. I don't think that's necessarily guilty basically. I mean, the accusations levelled at Talulah Gosh were not true of Talulah Gosh, and are true of Slowdive and alot of Sarah bands. That doesn't necessarily mean I think those accusations are "guilty".

I think alot of people assume loads of stuff...

Amelia: Well, Talulah Gosh basically... lots of people just used the name to mean something... they don't even know what Talulah Gosh ever sounded like. We just became the name, like the twiddly-diddley Siddeleys and Talulah Gosh were just the two names for C86 things that people didn't like.

The Siddeleys were fucking great!

Amelia: Yeah, I know, brilliant. I was at Velvet Crush last week and Alan from the Siddeleys was there and it was, like, "It's all the old saddoes here."

Sorry I've asked you so many questions about Talulah Gosh, it was just stuff I wanted to know personally. But anyway, what lies in the future for Heavenly?

Amelia: Well, we're recording tomorrow. You know the "Red Hot and Blue" people that do compilations for AIDS? They're doing an indie one. I think it's mainly going to be American bands, because it's an American thing, but they asked us. So we're recording a song tomorrow for that. The LP is called "The indie guide to dating." And then I don't know what we're doing after that. We've got one really brilliant song, that probably you two could do better than us,because it's quite quiet and it's got two vocals going on at the same time.

Any chance of you coming to the north of England?

Amelia: Yes please!

amelia

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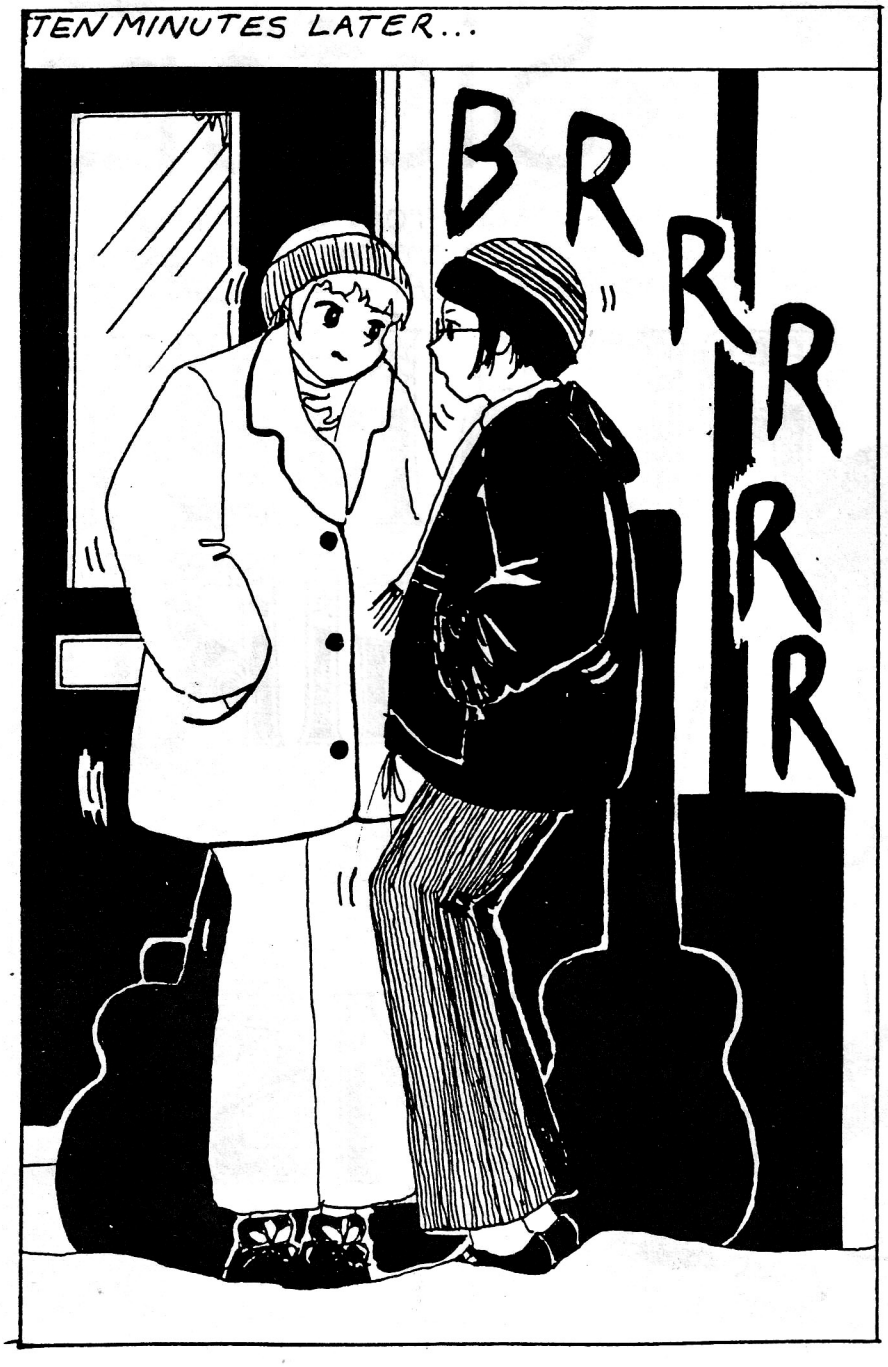
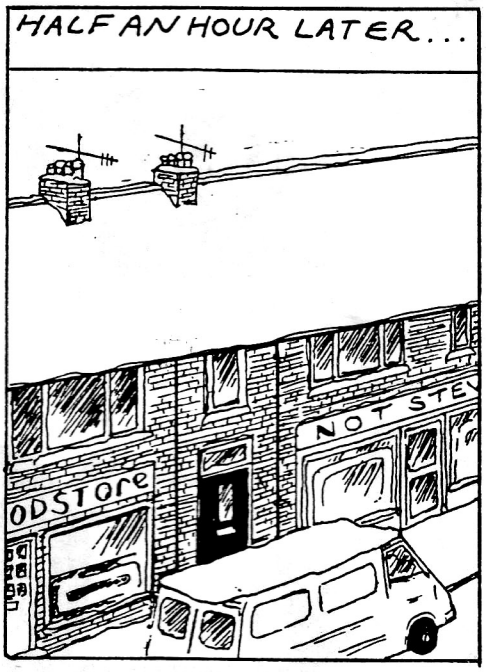
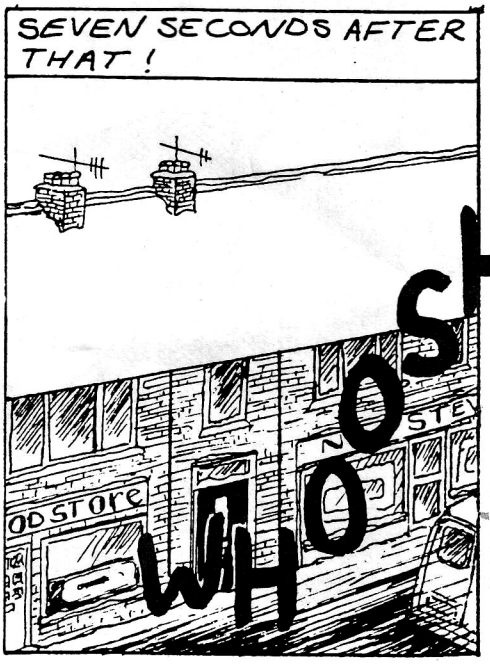
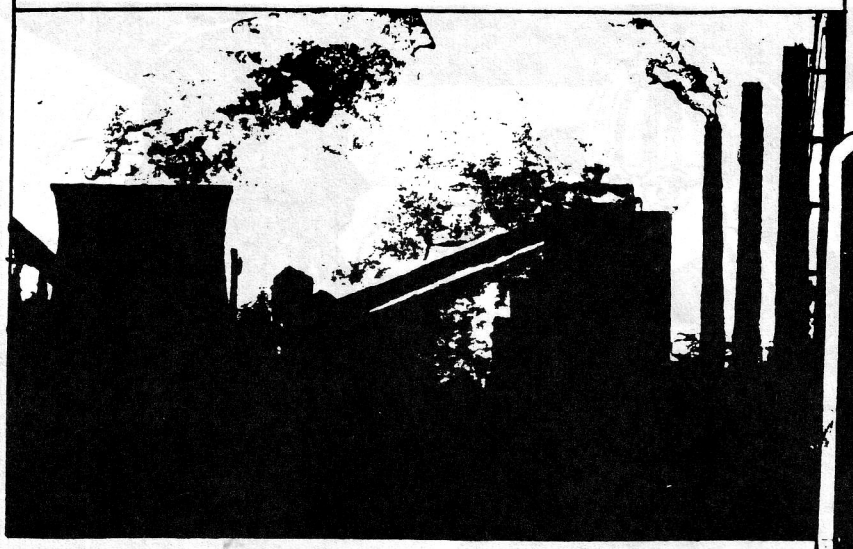

TEN MINUTES LATER...
BRRRRRR


HALF AN HOUR LATER...
NOT STEV
ODSTORE

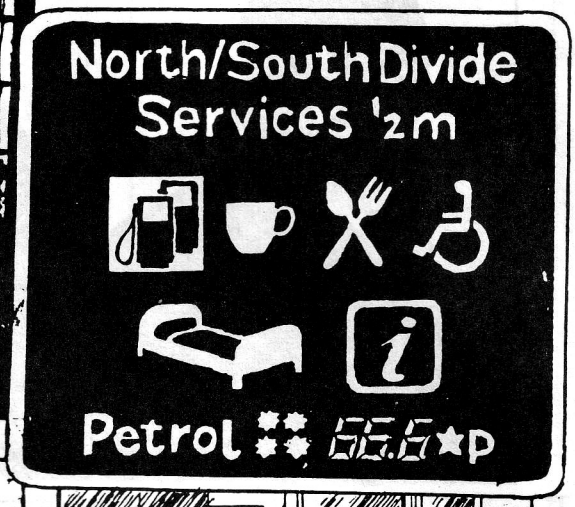

SEVEN SECONDS AFTER THAT!
WHOOSH
ODSTORE

DIG THOSE DRIVERS WITH BACKWARDS BASEBALL CAPS!
IT'S GOOD FOR PERIOD PAIN C
HOW SHE SUFFERS..
CHEERS PICKY
PERHAPS THINGS AREN'T SO BAD
AAAH
THEN THE SNOW MELTS...
AAAH
STUPID SHODDY VAN, STUPID GIG ETC..
YUCK
HOW MANY MILES NOW?
HEY! SHOVE UP WILL YOU ALL
ANYONE FOR VODKA?

GOODBYE TEESSIDE...

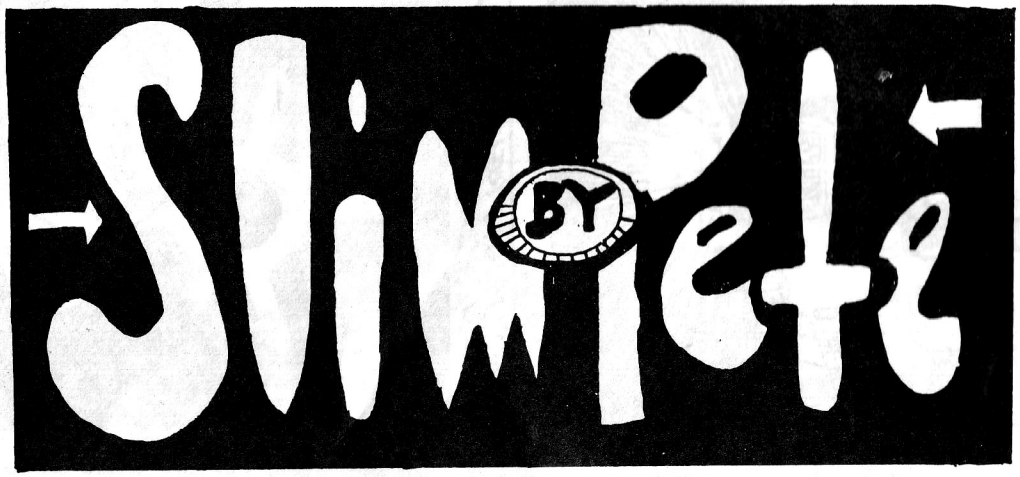


HELLO MOTORWAY SERVICES



MEANWHILE...
TWO LARGE PORTIONS OF CHIPS AND THREE SMALL ONES PLEASE...
...NO-THREE LARGE AND TWO, SMALL..
I WANT ONE TOO!
MAKE THAT TWO LARGE AND FOUR SMALL..
UM..HANG ON...WHAT? THREE?
COME ON YOU TWO! HURRY!
...AND A COFFEE TOO
WE WANT A LARGE ONE
ULP!
WHOOOOSH
HOW MANY MILES?
SOMETIME LATER...
ANY OF YOU STARLETS KNOW WHERE WE'RE GOING IN LONDON?
!!UH?!
WHA'S 'AT?!
UM.. Y'SEE ..HA HA...
GRRR!!
HMM... THOUGHT NOT...
NO PROBLEM!
CONFUSION REIGNS... UNTIL...
HAVEN'T WE BEEN ROUND THIS ROUNDABOUT TEN TIMES NOW?
BUT IT LOOKS...
...LIKE A SCOUT HUT!
TO BE CONTINUED...

Slim Moon co-runs (with Tinuvial) the Kill Rock Stars label, which has released some of the most amazing records I've ever heard, the Cupid Car Club 7" being the most glaring example of genius, though truthfully there isn't more than 2 KRS releases I can think of which are less than good. Many are awesome. The whole reason we started this fanzine was to support the UK underground/ independent scene (as opposed to many UK zines which spend more time promoting the US scene than they do trying to stimulate things in the country they're living in). However, since Slim happened to be in England for a couple of days I decided to interview him. Because, apart from anything, the quality and variety of music released on KRS and the attitude displayed in the way Slim conducts his business is worthy of admiration - maybe to set an example of how the word "independent" has been warped in meaning and twisted out of shape. Respect is due.



Kill Rock Stars started as a "Wordcore" label. What's the appeal of spoken word for you?

Slim: Um, well, the thing is I make a real distinction between it and poetry. Like, to me, when I say spoken word, it's actually short for "spoken word as a performance art." To me, in this day and age, poetry seems to be really dead. It's like, something on a page. And even when the people read it, it still feels like they're taking something that's dead off a page and reading it, y'know? But the type of spoken word I like is something which is living and intended to be performed or read aloud or whatever.

Perhaps it can be more improvisational sometimes as well?

Slim: Yeah, it's alot more flexible. There's alot more opportunities with it. Like, the new spoken word 7" that we just did for Emily XYZ, there's two voices and they're playing off of each other. You would never write a poem like that. So I like it because I think it's really passionate. Because I think there's alot of people out there, especially young people, that have something important to say in a very new, interesting, creative way. And it's one way of expressing yourself that's related to music, but it's different than just music, y'know?

Yeah. I think it works really well. Just having speaking on 7"'s is really unusual, no-one else does it. But I think in a way... Like, you mentioned performance art, sometimes I prefer to actually see someone do it live.

Slim: Right, but that's the same way I feel about music. Like, I love records of music but to me the perfect forum of music is to see it live. It's the same with the records, to me we're just documenting something that you can only imperfectly document or whatever. Something that would be best to experience through a live performance.

So how did you go from there to releasing music?

Slim: I didn't really intend to do music. But then what happened is, right at that time in 1991 there was alot of new bands in Olympia. In particular, Unwound but also Bratmobile and Bikini Kill, although they were from Olympia but had moved away. And there was a couple of other new bands, and I was doing my own band Witchy Poo. And so it seemed like our scene was at its peak,

in terms of... not just how fun the scene was and how supportive the scene was and how active the scene was, which has always been the case in Olympia for a long time, but how productive the scene was. But there was nobody there to document that, y'know? Because K records image has been largely associated with Olympia, but if you look back at their history up until that time they had done very very few Olympia bands. They mostly did bands from elsewhere. K records is great, that's not to belittle K, but it's just there was a space of nobody documenting the Olympia scene. So I did that compilation, which is only still about half Olympia bands, but the thing that got me excited about doing it was to get those Olympia bands on record.

Do you feel there's any rivalry between K and Kill Rock Stars?

Slim: Not personally. Not between me and Tinuviel or Candice and Calvin. I think we get along pretty well. There has been a couple times when a band found itself in the situation of having to choose whether they wanted to be on K or Kill Rock Stars because both labels liked 'em, and offered it to 'em. I see that as just more options and a difficult position for a band, to have to choose.

And then we started to do the Unwound 7"'s and made a plan to make an album just because I thought they were so fantastic. It was through Unwound that Kill Rock Stars became a little more traditional record label. To do, y'know, rock'n'roll bands and follow them through a career and everything. Just because they were the band that I was really the most excited about at the time.

Where did the name Kill Rock Stars come from?

Slim: Somebody had given me a bunch of paint, just the kind of kids paint that comes in little cannisters and there was about 10 different colours. I'm not an artist at all, but the paint was just sitting around. So one day, on a Sunday I was bored and I said "I know, I'm going to make a painting." So I made this painting that was kind of really abstract. And I'm really into text, so when I do art it usually has words in it. Even if it's visual art. So right in the middle of this painting I wrote "KILL ROCK STARS" really big, and that was sort of the name of the painting. I don't remember how it occured to me.

It seems to have become really closely connected with peoples idea of what the label's about.

Slim: It was definitely intended to mean something. It would stay with... bands who have a problem with that probably wouldn't want to be on the label, and bands who like that idea of what that stands for probably would wanna be on the label. The whole way people perceive Kill Rock Stars has been effected by it.

Musically it's a really diverse label, I think: Godheadsilo to Bratmobile, it's really varied which is really good. A shared attitude is what actually pulls all the bands together.

Slim: Right. I think the bands do all have something in common. What they have in common is, sort of, their motives of what they like, why they're doing it and also what they hate about the music "business" and that kind of thing.

Do you feel that being an independent label is opposed to certain aspects of the music industry? Do you feel that what you do is the same as what bigger labels do but on a smaller scale, or do you think...?

Slim: No, I think that what we do that's similar is, y'know, we make vinyl phonographs and CD's, we have a release schedule and there's music on 'em. But I think that the way that we work with the bands and the bands attitude about their audience is very, very different than the traditional music business. It's not just a smaller version of the same thing, I think it's an alternative to the traditional attitude.

That's what I believe, but I think that kind of belief is more common in America than here. I think alot of the times, so-called independent labels here actually have not much in attitude that seperates them in attitude from the major labels.

Slim: In America we're lucky in the sense that the underground is alot more solid there and in the financial reality of things makes things alot more possible. It is alot more common in the U.S. for people to see independent labels as an alternative, rather than just a junior version of the big guys. But there's temptations. So what makes me sad in the U.S. is that labels that are too succesful frequently go from having great ideas and great motives...it's like a pitfall, at some point things change and they become a junior version... To me that's the saddest thing in the world, whether it happens to a label or a band. A band who just starts off wanting to make music because they're passionate about it, someday reaching a point where it's their job and all they're thinking about is the market and the marketability and the promotion and all of that.

What do you think of Matador? It seems like a good example, they basically get their money from Atlantic now...

Slim: I'm sceptical of that deal. I have a certain respect for Matador because of the quality of the records they do and the diversity of the records. But I think that deal is kind of screwy. But I'm more depressed about Sub Pop as an example. If you read the early Sub Pop fanzines and Bruce Pavitt's early interviews and things, I think that his motives were the very best. He wanted to cover a regional scene and he absolutely looked at it as an alternative. Over the course of time Sub Pop has become like a junior major label, half their companies been bought by a major label. Warner music group bought 49%, they're basically a subsidiary of Elektra now. In Sub Pops case, the type of records they do has absolutely changed too. They only sign bands for their hit pootential. They'll do one-off 7"'s that are just cool or whatever, but they'll only sign bands for their hit potential anymore. Instead of just because they love their tunes or think they're doing something really important. I think that's changed 180 degrees since they started.

Can I ask what you think of the UK scene?

Slim: Well, I think that... I'd like to think that the problem here isn't English apathy. I think that part of the problem is the weeklies. There's this illusion of newness. Every week they're talking about new bands, there always seems to be something new every week. But, if you look at it, they have new faces and a new name, but it's the same thing as what there was last week. But because of that illusion of newness people probably don't look for alternatives as much. In America it's really obvious that if you want something new you have to look

for alternatives.

It seems like things get more space in America to grow in a more natural way.

Slim: Just because it's such a huge country we also have that advantage. But I'm really encouraged by labels like Soul Static Sound and Slampt, bands like Pussycat Trash and Huggy Bear. I don't know, it seems like there's a number of bands here who want to play alternative venues and want to try to distribute their records through other ways than through the big indie distributors. And want to get the word out about their records by playing live, or through fanzines. Who are really looking at it as an alternative. I'm encouraged by the work people are doing, but it does seem like a really tough go. Like, being here now, 2 years after I was last here, it's almost surprising to me how little that has grown. But I don't blame the people that are working on it, I just think that it's really tough.

There's such a lack of a network here, and so few people that want to do things in a different way, it's difficult to find support.

Slim: There was a time in America when there was absolutely no network. But then labels like SST and bands like Black Flag and Dead Kennedy's and Alternative Tentacles and Minor Threat and Dischord basically created the network in America. Which a label like Kill Rock Stars... by the time we started, that network already existed so it was much easier than it had been for SST and Dischord. Because Black Flag and Minor Threat toured alot, especially Black Flag because they did it for years, but they had to... in every city the had to find a new place to play, and nobody had ever played there, you know? They had to find every Masons Lodge or Gymnasium...

It's kind of like that here right now. Every city has a conventional venue that all the NME bands play, and certainly with Pussycat Trash we always try to find other places to play. Because we don't want to play those places, and most of them don't want to book us anyway because we're not part of their gang. We don't want to be part of their gang.

Slim: I think it's even harder for you, because people think they're already keyed in. It's a problem in America too now. Music that is basically the mainstream music has managed to give itself the reputation of being the alternative. So people don't look for the real alternatives because they can say "Oh, I'm alternative." Back in the days of Black Flag, there was no conception of an alternative but people were looking for it. Especially after the Sex Pistols and everything - people realised there could be something else.

But it seems in America the independent stuff is still thriving. Here, it just isn't.

Slim: It's thriving, but it's hurting too. Our worst problem is that the bands that are good, and good enough that they get a few peoples attention and start selling a few records and things, the major labels try to sign 'em and take 'em away from the indies. So the biggest problem we have is attrition. People are always leaving our scene. Then if they don't have a hit record they end up in debt, and making far less money than if they had just continued on an indie label, just doing their own thing. So

examples like Green Day, Offspring and Nirvana make eveybody think that they can have that situation. But I could name 15 or 20 bands, to offset those 3, who are actually in a worse situation than when they were on an independent label.

Is Kill Rock Stars 100% independent?

Slim: Yeah, I started the label with $1000. Put out a couple of records, and one of 'em sold pretty good so then, even after paying the bands their 50% we still had about $10 000 to work with. We put out a couple more records. Those sold well enough that we continued. So we've still been working from that money that was made in the first place. Except at one point, when we were in kind of a tight spot, Tinuvial loaned the label about $5000. But we paid it back about 6 months later.

That's great, that you've been able to continue without doing the Matador thing. Would you ever consider something like that if you got offered some big schmeel?

Slim: I know 100% for sure that I would never consider it just to try to sell more records or make more money or... because I've been offered it several different times from big labels with a lot of money. I've turned 'em all down. If Kill Rock Stars suddenly started doing really poorly, or if we got sued by somebody and had to pay 'em alot of money, or something, and we were probably gonna go out of business, and the opportunity was there... then it would be a very difficult decision. I'd like to think that I would just quit and start something else. But I can't just say that 100% because I believe in the bands so much that maybe I would say, "Okay, we'll make this compromise just so we can continue to make these records." So I try not to be too judgemental of those labels who wouldn't exist if it wasn't for that money. We've made alot of compromises... some of 'em have been not so much compromising on our values, but finding out new information that made us realise that our values were suspect. Which is kinda how I feel about the decision to make CD's. Once I came to realise how many teenagers don't own the stereo's they listen to music on, they only have the option of what their parents own...

They've grown up with CD's

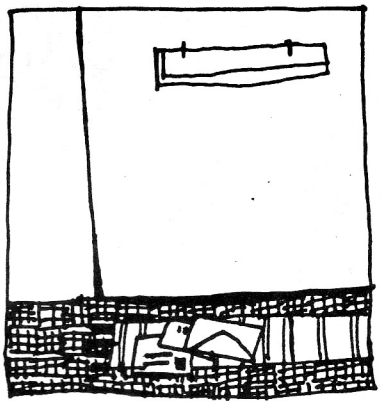
Slim: They've never had a record player, yeah. And then I decided "Let's do CD's". It wasn't just a crass economic decision. It's not their fault they don't own a record player.

On the first Kill Rock Stars compilation it says on the back that "Olympia is the birthplace of Rock". Is it still living up to that moniker.

Slim: Uh, for a while there I would have said no, it's lame and it's dead and everything. But it's actually a kind of cycle. Coz now there's a whole bunch of new bands again that I'm excited about. There was the Mukilteo Fairies who now have split into two hardcore bands. They're pretty great. Then there's the Teamsters, the Waydowns, the Rickets, No-Talent. Most of the new bands I've got really excited about are sort of more hardcore. I think alot of 'em exist almost as a reaction to K and Kill Rock Stars and the stereotype of Olympia. They don't want to be taken as a "Loverock" band. Maybe some of 'em hate me because they see me as some symbol of something they don't like. But whether or not that's true, they're still my favourite new bands.

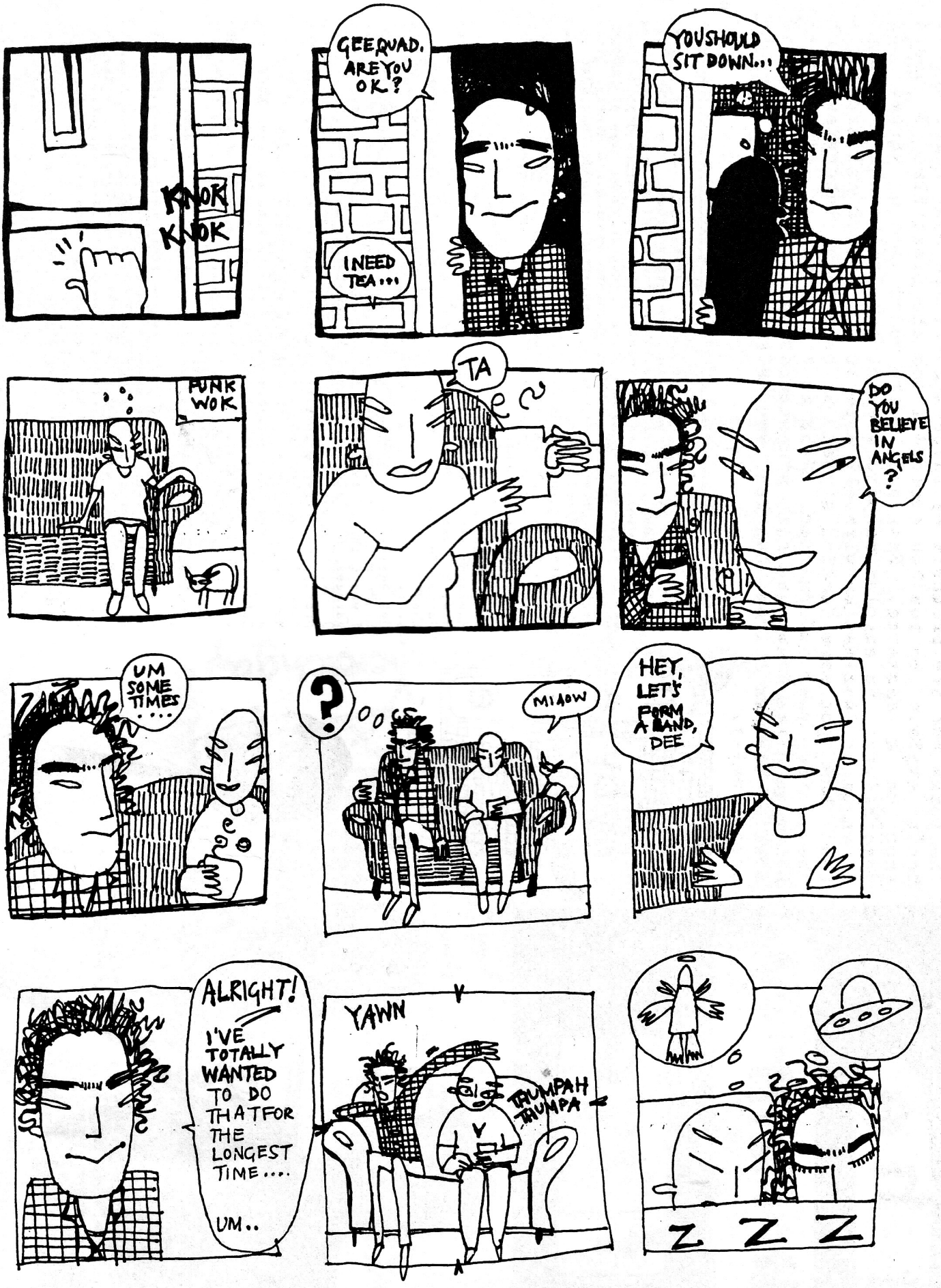
SHIT Happens

ROCKET·K·ROCKET



-ONE-

GEE... SORRBE!
SORRY, DEE. I'M IN A BAD MOOD. MY GIRO'S LATE.
I'M SADLY SELLING MY RECORDS. I NEED THE MONEY....
WOW, BUMMER.. I'LL CHEER YOU UP IF YOU COME ROUND FOR COFFEE LATER
YEAH! THAT'D BE COOL!
YAY!
QUAD: USE THE FORCE
UM, WOW...
TWO
ULP
OPEN
MISSY + PULP
GEETAR ONE CAREFUL OWNER


KNOK KNOK
GEE QUAD. ARE YOU OK?
I NEED TEA...
YOU SHOULD SIT DOWN...
PUNK WOK
TA
DO YOU BELIEVE IN ANGELS?
UM SOME TIMES....
?
MIAOW
HEY, LET'S FORM A BAND, DEE
ALRIGHT! I'VE TOTALLY WANTED TO DO THAT FOR THE LONGEST TIME.... UM..
YAWN
TRUMPAH TRUMPA
Z Z Z

the yummy fur

by pete

The Yummy Fur are probably my favourite British band right now. I can't explain to you how excited I was the first time I heard them on a cassette. Fast and to the point with a warped pop sensibility, an angular melodic element and lyrics which reflect a consuming fascination with all aspects of popular culture. This band has got some fucking style. So here's an interview with them, for your information: John is the guitarist and singer, Laurence plays drums and also sings occasionally, and Mark plays bass. Maureen from Lungleg was also present and speaks occasionally.

Boringly, can we start by finding out a bit about when the Yummy Fur started and stuff like that?

John: The Yummy Fur started about 3 years ago. Infact I've been told that it might be a bit longer than that. I'm not sure. Probably about the start of 1992. The original line-up was me, this guy Jamie who was in Porno Coyote, and Marcus McNickel who was in Archbishop Kebab and Whirling Pig Dervish, blah blah blah. That went for 6 months, Marcus went to America. 6 months later Richie from Stretcheads, Dawson, everything joined. That went for 6 months, Richie left, Jamie left for one reason or another, and then Stevie joined! Then Stevie left for one reason or another.

Laurence: During this time Mark had joined.

Mark: Is it not the case that Jamie had sort of been fired?

John: Aye, absolutely fired.

Mark: He found out 6 weeks later or something.

John: Yeah, well, he deserved it. He was a prick.

Maureen: They played and he was supposed to sing and it was so sad, he just stood there with his face...

John: Too busy trying to look cool on stage to enjoy it. Anyway, they're all out, this is the band, nobody else leaves, end of story.

But basically it's been the same kind of music all along?

L: It's bacome more primitive and garagey since i've been in it. I was going to say, tonight some of the new songs sounded really garagey, not like the Mummies or something, but more...

J: Riff-driven? Yeah, I thimk we've given up trying to write pretty pop songs because they never sound right when we play them live. It's got less complicated.

Mark: We do still play some of the first songs we wrote.

J: "The Optical Meat Dress" dates back to my old band The Subliminal Girls. The chorus from "Candy Clark" was in a really early Yummy Fur song, coz, like, there was a whole set of Yummy Fur songs of which only a couple actually made it. So there's a wee bit of that cannibalisation.

The Melody Maker had a review of your single in it today...

L: Magic! We've made it!

...and Everett True said you were the fifth band to be influenced by Lungleg - what do you think of that comment?

L: I'm influenced by Lungleg! Coz I heard Lungleg before I was in Yummy Fur and I went to Nice'n'Sleazy and saw Lungleg, Yummy Fur and Porno Coyote. I knew who all the people were, vaguely, but it was the first time I'd heard any of the bands and Lungleg were the first ones I saw and I just thought it was absolutely amazing! As far as that, but I'm sure it's not John and Mark coz

they were doing it any way, but as far as I'm concerned, definitely Lungleg! Totally massive.
Maureen: John wrote a couple of the first Lungleg songs with me.
Right, yeh, I mean I would have said as an outsider that it seems like the two bands are quite interlinked, if any thing influencing each other.
J: I've said before that if you write down what occurs in a Yummy Fur song on paper, you would think it's pretty much exactly the same band. Actually hear it? Fuck all like each other.
I thought I'd give you the opportunity to say anything rude about Everett True if you fancy it...
Maureen: He's completely ugly. He's very ugly.
J: I think, in a way, he did used to like loads of bands like Big Flame and things like that. So I think, begrudgingly, if he doesn't say he likes us then people are gonna say "Ah, you used to say you really loved that music and you don't like it any more." So I think on paper he probably thinks he does like us: I don't think he really actually listens to us at all. I seriously doubt it.
Maureen: The only reason Lungleg got the Single of the Week and all that is because we're girls. That's the only reason. [Everyone immediately disagrees with her] How come you's never got it and your records better?
Mark: That's subjective.
L: Plus he heard the Lungleg record first, you know? And quite possibly... well, obviously he hears the Yummy Fur thing and thinks "Oh there's a band influenced by Lungleg" which is fair enough. Y'know, anyone hearing us after hearing you's is bound to think that.
J: I would say definitely it helps that you were girls but it wasn't the be all and end all, because loads of bands are girls and they're not single of the week, alot of them are total shit. It was just lucky that you were girls and you were fucking good. And that was a nice mix to get you in the music press.
L: He's a bit of a prick, really isn't he? Everett.
J: He's totally decent. He's just the best. If you're reading this Everett, you're the best.
I was thinking about the Glasgow "scene", for want of another word, which... at the moment it seems like there's alot of bands in Glasgow, it seems quite ripe for people to jump on it and hype it. Does that concern you at all?
J: It's annoying, but the thing about the music papers is: it only concerns you if you give a fuck about them and deal with them. But the horrible thing about the music papers is, you spend all your life having nothing to do with them, you don't give a fuck about them, and then they start writing about you constanly and whether you like it or not, you get caught up in this. I really think that bands do this, even bands that don't think they care about the music papers. Unless you're really vehemently against them, which I'd say pretty much we are, you're caught up in it because they keep writing about you. And then they stop writing about you and you're like "oh fuck, we don't exist any more!" Because you're whole life seemed to be about getting in the music papers after that. It fucks you over completely.
That's the beauty of the position the Fall have always been in. They can't touch them in that way, it doesn't matter if they slag them or praise them.
L: It's almost a shame though, because they need a bit of a slagging, to say the least.Mark, how do you feel about Glasgow being hyped? I can't see the Melody Maker being... I mean, I can see it as a direct opposite to Menswear - " Here are bands who have loads of songs and play all the time" as opposed to "Here are a band who fucking look spotless but their manager tells them to keep a low profile."
Even if it didn't happen, I was just interested hypothetically, but I think you've already answered it. You've got a reference to Father Ubu in that song, which is from that play, and Kabuki Actor's Christmas for another title, and it seems like in your lyrics, song titles and stuff there's quite a lot of references to popular cultural stuff.
L: Like Lloyd Cole. "She looks like Yves Saint Lauent in On the Waterfront".
Not as clumsy as that, but it seems like you're quite immersed in, not just music, but films and plays and comics and things as well.
J: I guess it's just stuff that we talk about or think about or whatever. So it's in there. There's tons of famous folk in the songs, there's also a song about Philippa and stuff... Suzie Cats. That's a long story, we don't need to talk about that. There's all these folk. It's just a celebration of people you know, things that you're into. Films and stuff.
L: It's a bit like Sparks. Sparks songs always mention like, Sinatra of Sid Vicious. Y'know, I like checking their lyrics for who they're going to refer to next. Whether it's going to be Najinski and things like that. But I don't write the lyrics.
J: It's just little bits of cultural debris, lying about...
I think it works really well. Having met you, it's something about you generally as people that just comes over in the music. Because I was talking to Philippa earlier about cinema and stuff, and she was saying that, like, you and Jane [Johns sister, bassist of Lungleg] had sort of grown up obsessed by film. You've got that lyric "We use guitars to make a mini-Godard film."
J: Yeah, I've got tons of that stuff, there's probably more film references in the songs than anything else. It's just, we watch alot of films!
L: But I'm basically film illiterate. In the last year, since knowing Jane and John... coz basically, where I'm from there's no cinema, my Dad doesn't seem to... Y'know, I'll ask him about important cultural films from his childhood like, y'know, something like 'Babydoll' or 'Psycho', "Do you remember 'Psycho' Dad?" I'll start slapping him. Film doesn't mean anything, it never did, when I was growing up. It just wasn't part of my life at all. Birdwatching!
J: Film sometimes hits me more than music, alot of the time. Some music's totally right there and grabs you completely, but certain films hit me far more than a record. But then that's obviously gonna happen, because a record is just sound. A film, you've got sound, vision, words, images, the lot for about 2 hours, 3 hours. I think they work in really different ways. Film's got much more layers of meaning and alot more you can get across, whereas a

song is a very much more simple form. It doesn't make it inferior. What about communism? It's something which seems to come up in the lyrics and stuff. Do you regard yourselves as communists?

L: Not practising communists, no. Not, I mean...

Maureen: Socialists.

J: Socialists. Wannabe... It's hard. Like, there's that song "Mao Tse Tung". If you actually listen to what it says, it doesn't say that we're communists or anything. I would love to be, but... I'm not, and there's nothing I can do about that.

L: Because I've got a chinese brother in law and stuff. The single was gonna be "Music by Walt Disney but played by Mao Tse Tung" and it's just meant to be two completely differing characters who approached a similar type of ridiculous ideal. Walt Disneys was to create this incredible, impossible world through cartoon and Mao Tse Tungs was to create this pure, incredible society through...

J: Extreme violence, but also the rigours of the spirit.

L: Yeah, I mean, for years before he'd given what was a down-trod servile people an incredible identity. But then he kept pushing it, as I'm sure Walt Disney went fairly mad the signs were. I've got a brother in law who's Chinese, and basically if I'd put that on the cover... it does sort of sound like you're saying, "...But played by Mao Tse Tung", sort of - cool guy! Obviously not. The fucking massacre of his own people... I would basically have got punched by my brother and would have deserved it.

J: We could probably talk about Communism for hours and hours and hours.

L: But none of us are card carrying members or anything.

J: I've got my own personal vision of communism, it involves a fictional character called Brian, it's a long story and you don't wanna know.

Okay. In "Pink Pop Girls" you sing "I'm already less than a boy for playing pop in the punk scene." What do you mean by that?

J: It's a really old song. At the time I used to wear dresses all the time when we played live. I used to get hassle occasionally from people, just, like, "why are you doing that?" This is a good few years ago, because I wore them at the end of the Subliminal Girls. 3 years ago, but I still wore them up until a year ago or something. But I used to get hassle for it all the time. And it was nothing to do with being a girl, I just like dresses, they're nice! But it also tied up with the way I felt about music because I used to play really really distorted music and it was just, like, really nasty horrible music, and I got totally bored by it! Just so fed up playing music like that! And went the other way. We're going back in a way now, coz it's getting more sort of garagey in a way, but it was sort of... we are basically pretty clean, as you know. It's a pretty clean sound. Basically, we'd get 'punks' coming to our gigs and thinking we were "a bunch of fucking girls". "That's not punk! Why are you playing this nancy boy music?" And it was, like, "This is about as punk as you can get, mate." Y'know?

L: We played a couple of weeks ago at the 13th Note and there was a table of "postcard punks", you know? In "Nazi Punks Fuck Off" T-shirts. Sitting going "D'you call that punk? D'you call that punk?" And we were fucking playing so... putting everything into it, and there was all the fucking emotion and energy... at a Yummy Fur gig I put just everything I've got in to it, in a good one, and that was a pretty good one. And they were going "Call that punk?" And I was thinking "I fucking do! I really fucking do! Absolutely if I can define what I think is punk, then what I'm doing here I think is.

J: And the music you listen to, mate, is absolutely not punk, not even remotely!

Maureen: And the thing is, these guys are total bullies. They come from East Kilbride and I know them. They bully this poor wee computer whizz kid guy.

J: Aye, 'punks' are always like that though.

L: Aye, luddites.

Do you have a notion of how the Yummy Fur will develope from here, after putting out one single?

J: Does any body know where we're going? I've got certain notions about it, but it's just mine, so if they want to answer...

Mark: What are you looking at me for?

L: You've been in the band longer than me! Well, the way the record was done and all, I really like it and it's pretty much how we sound recorded, y'know, it's pretty accurate. But, in terms of using other instruments and other tracks, and, kind of, overdubbing things... we did a thing with Angela from Brittlehip which worked really really well I thought. We just did about 4 songs that sort of did sound like us, but at the same time because we were writing with a jazz saxophonist it was a totally really fresh way of writing songs. And I just thought it was totally fantastic, we definitely want to record those.

J: I've got quite specific ideas about it, but that's just me. I'd like to do at least maybe another two 7"'s, basically in the same vein as the first one that we've did. Coz we've got so many songs, and we've got so many better songs now as well. I'd like to record maybe another two 10 song seven inches or something, and get that whole side of the band documented, and then I think that's about as far as it can be taken. Then, to me, what I wanted to do was bring another guitarist into the band, and slow down as well. It doesn't necessarily mean we have to play for much longer. Because it's goo - I like the music we play, but some nights you just feel like a machine. You play, and it's just like "1,2,3,4... woah, I've just got to get to the end of this song." And alot of the time I just think "What on earth am I doing standing up on stage, just playing to the end of a song?" You're just doing it over and over, repitiously, night after night, or minute after minute. After a while it gets really boring. It's different for them, but I've been doing it for, like, years now. I'm pretty much into my fifth year of being in a 3 piece band that plays short, fast songs. So I'd really like there to be another guitar in it. Just to get more going on. More dynamics and stuff. Plus another voice. When me and Lawrence are singing together...

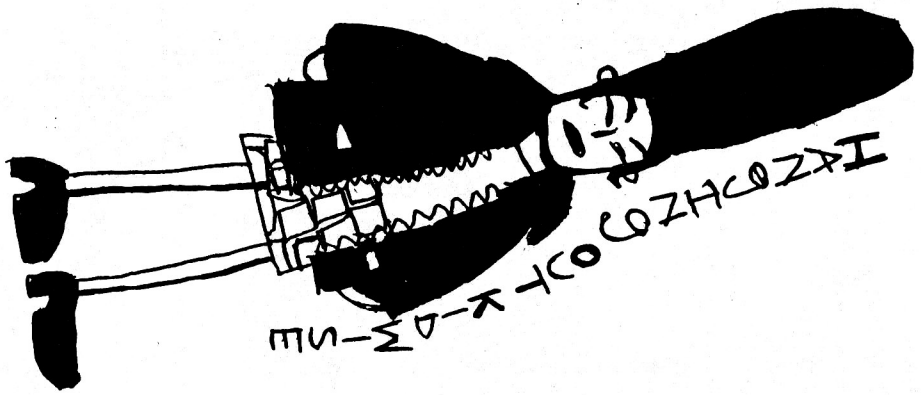
L: Angels cry!

Do you dig the Nineties so far?

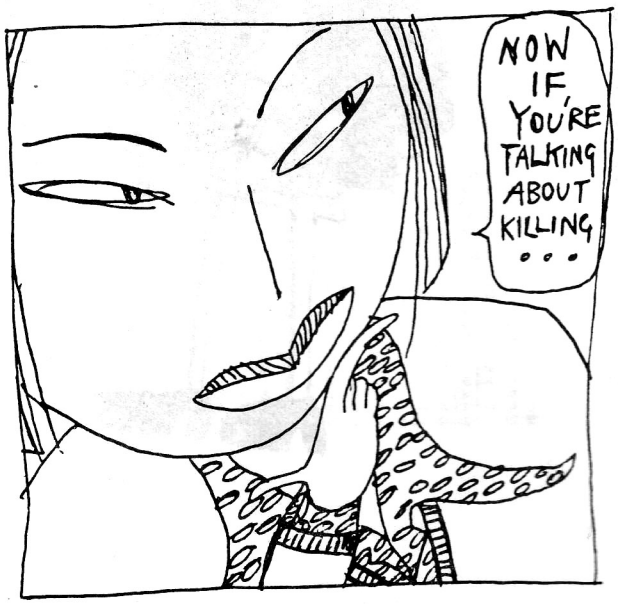
J: I always think in terms of other decades, like the 70's...

like, so, what's this? 1995? So 1975 - Television and Patti Smith Group were just getting going, New York Dolls had just finished, Kraftwerk were coming, New York punk was just starting, British punk was gonna happen. I'm totally obsessed with New York punk, so I always think in terms of that, but I'm also thinking... around 1998, 1999, that's when we should get some good bands coz that's when the good bands appeared in Britain.
L: But I had a conversation with somebody on Saturday night, and she was saying "Basically, I know it's corny, but I think the Sixties and Seventies are my favourite decades." And I was saying, "I think I prefer the Fifties and the Eighties." At times I have thought the eighties were rubbish, but nah, I don't think so.
J: I like the seventies probably best, loads of my favourite films were made in the Seventies, at least American ones. So many good musical things happening though: punk fucking right in the middle of it, right dead on the middle of it you had American punk which is amazing. Then on the very end you had post-punk in Britain which is just the best music, to me, ever made. I just think this country ruled for two years and that was it. And at the start of the decade you had Beefheart, and all through it you had Mr. David Bowie making all his best albums. So I mean, what a decade the Seventies was! But it's not quite the way the Seventies are perceived these days. Rod Stewart, Abba... the groovy Seventies.
L: Fucking laddish.
J: There's nothing groovy about Pere Ubu.
L: Mark, favourite decade?
Mark: Probably Sixties and Eighties. I grew up listening to my Dads hippy music. 10cc and the Moody Blues. Strange, he was a wannabe mod. The Eighties was pretty much when I got really in to music. All my favourite bands.
J: I think the Eighties is your main memories, your main life for us.
L: I think it's a shame to go rejecting it: a lot of faults and a lot of bad things, and bad years for the country, but...
You were talking, John, when we were watching Top of the Pops earlier, about Blur and the Yummy Fur, and saying that it was basically the same thing. Care to elaborate on that?
M: Please do!
J: I can totally just... everything Blur do, and in a certain sense I can see Elastica doing it as well although they seem to have lost the plot in the last few months... that idea, there's a lot of octave bass going on in the songs, and the thing is, this is not saying Blur are brilliant. I can just see a connection...
L: I just fucking hate their ironic post-modernism, y'know, everything has to be this ironic reference, it just makes me want to fucking chuck.
J: Absolutely, but I can see the construction of the songs... "Girls and Boys" is a total benchmark, it's a really obvious way of constructing a verse and a chorus - people are gonna like it! The way its did. It's the way I write songs in a way. But they're just produced to the max. In a way, the way they do it is the way it should be did properly. But I just don't really have the stomach.

L: The bass players a cunt.
J: The biggest wanker on earth. And the whole essence of them, these middle class guys pretending to be working class guys, horrible. The guitarist is alright actually. Coz funnily enough, y'know Gag? When I first heard Gag, they seemed to be the only band in Britain remotely a bit like us, in terms of tunes. But Gag were still caught up in that whole Big Flame thing of it being so utterly complex. Because you write something really complicated and then you realise it's easy to write complicated music, there's no challenge really. So you start to think "I'd rather just write a good tune." I think Leyton [The song writer in Gag] is doing the exact same, starting to listen to Blur and stuff, other kinds of music.
Anything else you'd like to add?
L: I wanna list my favourite bands!
Maureen: Can you make it clear, if you mention me in all of this, that I'm here because John and Laurence were at the Lungleg interview, so it's only fair.
J: Oh yeah! Anyway, the last thing I want to say was: for every person that says to me, you could be better...
...if your songs were a bit longer,
J: And slow down a bit. For every time I hear that now, the songs are gonna get just a bit shorter.
For five seconds I considered asking about the length of the songs, but it seemed so utterly irrelevent. That's just the length the songs are!
J: We never write short songs. Maybe a few times right at the start I thought "We'd better keep them under a minute" but we never write short songs.
Maureen: We got a letter from some guy saying "Punk Pop Travesty" could have been a really good song if we'd meated it out a bit.
J: Yeah. So, short songs? Fuck off. That's that.



The following items are all rele ased by UK independent labels, except for one or two French releases. We will review cassettes, records, fanzines and comics released independently in the UK. We are not totally informed of what's going on, so send us your shit, and inform us if we don't know of stuff (maybe do your own review?) The aim of all this is to be informative about what's going on in the UK underground, so it is an education thing: read, and be informed. We see 'independent' and 'punk' as an attitude and not a musical style and will cover stuff accordingly. Fake independents and Majors should not bother to send us stuff: we'll just throw it in the bin. The reviewers are: Rachel Rocket(RR), Chris Lanigan(CL), Peter Dale(PD), Mathew Scooter(MS), David Vincent(DV), Rosie Lewis(RL), Grace Jones(GC), Colin E(CE), Paddy McNally(PM) and Smooth Nick(SN)



BABY HARP SEAL "Devour" (7 inch only).
With so much hardcore these days coming out on Major labels and becoming a nice little earner for the men in suits, it's nice to see a label like Subjugation releasing such high quality UK hardcore in a totally independent way. Fuck those bands like Understand which sign to corporate labels like East West. Understand seem to have nothing to offer musically other than a very watered down version of Fugazi. In contrast, Baby Harp Seal have a sound which (whilst I don't doubt that they've heard and liked Fugazi, blah blah blah) is their own property. This record is a real ball of emotion, kicking off with the screaming "Devour", which is the most energy filled of the 4 songs here. By the final song ("Luck of the Irish") the sound has become slower and more reflective, but the feeling is still there. A fine record. (PD) (Subjugation, 46 Caedmon Cres, Darlington, D13 8LF)

BATTLE OF THE MONSTERS (Cassette only)
It astounds me that most people in the UK don't know that shit like this is going down. This sounds pretty much improvised; it is like a speeded up BOREDOMS or RUN DMC. And the theme seems to be lots of battles between Japanese monsters. You can hear those skyscrapers falling down, those tidal waves crashing and those laser guns firing. This sure noodles my doodle: totally syncopated. (RR) (Graphic Death, Flat 4, 29 St. Michael's Place, Brighton, Sussex BN13FU)

BEATNIK FILMSTARS "Bigot sponger haircut policy" (7 inch only)
More top awkward pop from those Bristolian stars. Shoots off at all tangents. Bigot sponger haircut policy (title!) spikes yr mind then comes over all swooney, dead cool like. Others (Dogstar and Pop Scum) jarr, but in a good way, discordance rules! Pop sensibilities to the front, not one of those USA mumble no tunes jobs no siree! Pop scum are the best! (MS) (PO Box 609, London, HA1 4TT)

BLEEKMEN (Cassette only)
This is the debut release on this new cassette label, and easy listening it sure aint. 2 members of MISSY X making a total fucking racket, not many people would listen to this all the way through twice. Nevertheless, with song titles like "Punk snob eat shit" and some great samples from Radio 5's "Mixing It" programme, there is definitely something wothwhile here. But it's not for fans of "a good tune".(PD) (Osaka Crying, 16 Stobhill Villas, Morpeth, Northumberland, NE61 2SH)

BIS "Transmissions on the teen-c tip" (Cassette only)
The first song reminds me of the indie-pop stuff I loved when I was 16. Fun music which can make you feel pretty good. Apparently it's coming out as a single soon, so keep your eyes peeled if you're a pop fan. But the 2 songs sung by the boy vocalist weren't so good, it sounded really different - more like HURRAH or THE JASMINE MINKS or something like that.(PD) (23 Keith Avenue, Giffnock, Glasgow, G46 6LG).

BOB TILTON "Wake me when it's spring again" (7 inch only)
This is the best. To listen to it gives me a jolt to the heart. One of the songs is really chesey - (and if you read the lyrics, they are totally steeped in hardcore frommage) but largely I would say they sum up the best bits of hardcore. The song about the machine is exceptionally screamy and fast paced, which is exactly what this genre was created for. They don't pull of the slow "soulful" bits. Bob Tilton usually punk and 'rock' though, and I would sell my grandmother to see them live. (RR) (Subjugation, 46 Caedmon Cres, Darlington, DL3 8LF).

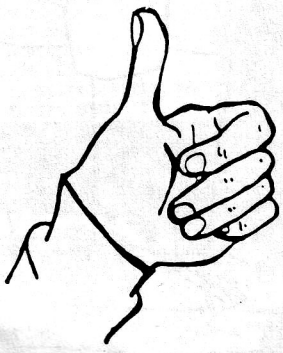
BOB TILTON "Wake me when it's spring again"
The Bob Tilton experience begins with the cover. Ref: old man, caucasion w/beard looking troubled and lost amongst a forest, head in hands. And so the hardcore cliches continue from here onwards. This record is in no way thought provoking. It would like to be. No heart. The record is static and tired, it involves mediocre watered down Fugazi riff rip-offs and is badly mixed up. Bob Tilton are uninspiring on vinyl, though I would venture out and pay to see them live. Trying too hard to be painfully sincere results in a sanctimonious attempt at portraying now truths. Exit Mr. Tilton. (RL)

BOB TILTON "Wake me when it's spring again"
I love this record. "Post-hardcore" is, I believe, an occasional description of this type of stuff: not as fast as your more old-fashioned hardcore, it attempts to be emotional and to me, it works better for Bob Tilton than most. I hear they've rejected offers from everybody from East West to Wiiija, not to mention being intelligent enough to step back from the "golden" hand-shake of the Music Press. It looks like they've maybe got the guts to stick to their pronounced integrity. I approve. (PD)

BROCCOLI "Broken" (7 inch only)
Energetic and enthusiastic punk pop, low tech but probably benefiting from it. They remember to have light and shade, and more than one verse bit and one chorus bit, and the line "I can't be anybody but myself, my selfishness is all" should strike a chord in all honest readers.(CL) (Rumblestrip Records, c/o the Bunker, 29 Stockton Rd., Sunderland, SR2 7AQ).

CURLL "Fox" (7 inch only)
This band is like a slightly more bloodthirsty UNWOUND. But, although the guitars sound good, the vocals let them down a bit for me and the sleeve is boring. They're good live though, and the singer is really sexy. (PD) (Class Records, 5 Paterson Terrace, East Kilbride, Glasgow, G75 08A)

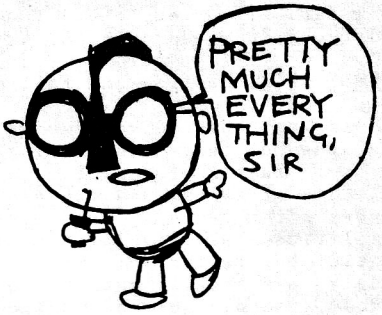
DELICATE VOMIT "D-vom" (7 inch)
A classic debut buy this North East three piece, showcasing a great songwriting talent and that nice raw punk rock sound we all love. Strange whistling noises galore during "Jack in the Box" displaying a nice humourous side, these 3 girls are obviously no musos, but they manage to write some of the finest tunes that the north-east has produced in ages. Second track 'machine' featuring some sort of robot type thing on backing vocals is a groovy high energy punk rock mayhem. To round it off we have the gentler 'Nowhere Boy'. Buy, borrow or steal. Judging from their live gigs this band have got more great tunes than I've had hot dinners. Can't wait for the LP. (DV) (Scooter Swing, 13 Peveril Ave, Scunthorpe, S. Humberside, DN17 1BQ)



DEMERARA "Rubens" (cassette)
Like GODHEADSILO, Demerara prove that a two piece band can make a good deal of a racket, and they even manage to provide some tunes and singing aswell. This tape features top hit "Polka Dot Girl" but with all the swearing removed so as to not upset their mums. Fuzzy, energetic, gnarly teenage boy bedroom core. (RR) (Osaka Crying, 16 Stobhill Villas, Morpeth, Northumberland, NE61 2SH)

EMPEROR JULIAN "Disco Gene" (7 inch only)
Horrible. Would-be sneery posey power-pop sounds like what I would imagine the new mod of new wave to be like. Ugh. Go away. No style, no content, is it trying to be raw? I dunno. Retrogressive shite. Leave me alone. (MS) (Piao, BM Nancee, London, WC1N 3XX)

FABRIC "Body of Water" (LP)
Is it indie... is it hardcore: who cares? What this magnificent LP proves is that Fabric are Fabric. They avoid both excessive speed and draining lethargy while varying the pace throughout. On their own their lyrics tend to make little sense, but consume the whole package at once and the picture painted is one of a pervading hopelessness in the face of the real worlds overwhelming horrors. The individual is so weak in the face of what needs to be done. They declare that "I can make a difference" but that's "only in my own life" while nothing can be done about the Catholic Church condemning thousands of Brazilian women to die from illegal abortions. Strangely, though, this is very uplifting, and explains why hearing this album fills me with happiness and positivity - for the very existence of it shows precisely that the overwhelming power of global capitlaism and societal pressure has not taken away the possibility of ourselves changing our own lives, and if we all can do it we change the world. Fabric may despair, but that such despair is possible shows there is hope for all of us yet.(CL) (Whole Car records, 130 Talbot Rd., London W11 1JA)



FAT LAWRENCE "Mox" (cassette only)
It's that lo-fi avant-garde noise cassette thing again. Really difficult to penetrate, but worth a try. I guess this is art? I'm quite pleased they've got 35 songs on one side and 8 on the other. (PD) (12 Coanwoodway, Sunniside, Tyne and Wear, NE16 5XR)

FLYING SAUCER ATTACK "Keep Vinyl Alive" (LP)
An excellent title for an LP. What you've got here is basically a much more noisy and experimental version of that MY BLOODY VALENTINE-influenced sound which was popular a few years ago. Personally I hated all those "shoegazing" bands because they all seemed so spineless, but Flying Saucer Attack somehow have developed things towards a more bloodthirsty sound, whilst still retaining a kind of sleepy feel. I guess this album is kind of like disturbed dreams. For my taste, it veers to close to ambient boringness at times, and there is a lot of stuff I wouldn't have included if it was my album. Nevertheless, there are some excellent bits, most noteably the total noise re-construction of SUEDE'S "The Drowners", and the opening song which has the distorted guitars so unreasonably high in the mix that I can't help but enjoy it. I guess this is a record I mainly like from a genre I normally hate. (PD)

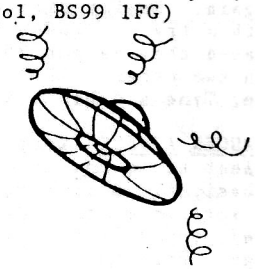
GAG "A Friday face with a Friday smile" (7")
Getting on a bit this now, but widely ignored at the time so better late than never. That this record doesn't quite capture the live experience that is Gag isn't really surprising... Rhodri is a bit of a four dimensional character and being flattened down to just one doesn't really suit him. Still, Gag do their best and eight songs, each full of ridiculous time and tune changes flash by. This is music that demands you to sit up and listen to it, not the background for your homework or latest seduction. (CL) (Voice of Shade,PO Box 972, London, SE24 OPD)

GLUE "From here to Obscurity"
I would say that the lyrics on this record tend to be mixed too low. One song vaguely SLITS-ish (but boyish also). A bit like the JACK O'NUTS. Songs are long and twisty and turny. Not really hardcore style (except a bit). Unpindownable indeed. Quite like it. (RR) (Feeble Records, 186 Kingsheath Ave, Glasgow, G73 2DB).

GOLDEN STARLET "Cheap Tartlets" (7 inch)
Moulds early RAMONES style chord wallage onto the type of 60's girl group vibes you like. If that doesn't already sound like thee premier pinch then fuck you. (PM) (Slampt, PO Box 54, Heaton, Newcastle upon Tyne, NE6 5YW)

HEM/HOOD (split flexi)
First of all, fuck flexi's. "Scratch" by HEM is excellent. The singer's voice is gorgeous, nice tune, etc. I know fuck all about this band so I won't go on. HOOD are a good titian noise band, apart from the singer, he should shout more or something. His "my-girl-dumped me-three-years-ago-and-I'm-devastated" type singing depresses the fuck out of me. Otherwise HOOD are perfect. Buck up, lad. It's a hard life, etc. (GC) (Malpractice, 21 Farndale Rd,Knaresborough, N. Yorks, HG5 ONY)

HEAVENLY "The Decline and Fall of Heavenly" (LP)
I would say that Heavenly have never been better than on this record. The mighty pop-ness of them is complete. They sound completely fearless and focused: the songs are very strong with surprising soully bits. The lyrics are really amazingly good, romantic but realistic: serious but funny. Heavenly are totally out on their own in the UK underground, no-one else has worked so hard at being a wonderful, unashamed Pop Band, and being completely in control and independent. I heart Heavenly. (RR) (Sarah, PO box 691, Bristol, BS99 1FG)



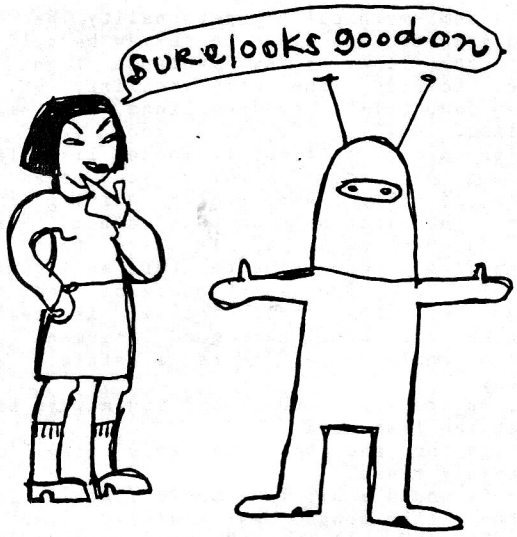
HOOD "Cable Linear Traction" (LP)
Sometimes people look at my record collection and say, "Why all this obscure stuff, why not Belly or Sleeper or Oasis if you really can't be bothered chasing after all those techno white labels like we do?" The thing is that all of those bands are fine pop groups (Really? - Ed.), but there's no surprises, no eccentricities. You know what you're going to get, and that it's going to be good, but you knew that already. There's a need in something more. Hood have managed to interject unexpectedness into their music and this LP comes honourably close to portraying this.
Voices, noises butt in at unexpected places and in unexpected ways; guitars and drums gleefully spiral off in different directions; quiet bits and noisey bits alternate except when they don't. When they play it relatively straight and go for the "classic" song Chris' blunt vocals add to a melancholy atmosphere. Hood resist the temptation to steep everything in distortion, which is an asset. The use of clean guitars allows Hood's quirkiness to survive the desensitizing effects of the rock song. Don't allow this to become another ignored classic.(CL) (Fluff, 86 Parkland Drive, Loughborough, Leics. LE11 2TD)

HOOTON 3 CAR "Danny/Numena" (7")
Pretty decent punk-pop. This genre can easily be sterile and uninteresting, but perhaps having Frankie Stubbs as a producer has guided them on to the right track. They have something to say and say it because they have to, not because they want to be rockstars. Therefore, unlike some recently hyped, empty radio friendly punk-pop abominations, this displays life, commitment, energy and integrity. (CL) (Rumblestrip c/o The Bunker, 29 Stockton Rd, Sunderland, Wearside, SR2 7AQ.)

HUGGY BEAR "Weaponry Listens to Love" (LP)
You can hear breathing on this record; and splilling blood. It is knowing how to drive and still making the car screetch and skid. This is scratching itching obsession romance. So fucking big. Completely uncomfortable. Running at night: moonbright : cold air in your mouth; You can't quite feel the ground: ingrained disappointment and heavy hearts. I feel sad and glad with this music. This is such a complicated, mighty record. I would say it makes me hungry. This is reaching for the stars and realising there's no-one else around to help you. The ideas, the music is so developed: I crown this record in my heart for ever.(RR) (Wiiija records, 130 Talbot Rd, London, W11 1JA).

I'M BEING GOOD "We Have The Balleen" (7")
Well, I enjoyed their debut 45, but this is even better. I suspect these boys are heavily into 'art-noise' stuff like CAROLINER, but fortunately they have more humour and energy. At its best, I'm Being Good's music can match the crazy fun of a BOREDOM'S gig, and that is about as high praise as I can give. This is a classic record, the ideal musical accompaniement for I'm Being Good's "Laser Breath" comic. (PD) (Infinite Chug, Flat 4, 29 St. Michaels Place, Brighton, Sussex, BN1 3FU)

I'M BEING GOOD/ SMALL THINGS (split 7")
I'm Being Good side is fucked as usual - more sparse moments than we've come to expect from this Brighton outfit (I'm really growing in to my reviewers role, don't ya think?). A falsetto to die for - I heart the drumming - noisey noise is good too. Not overly taken w/ the hand crayoned in sleeve but perhaps that's to do with melted wax crayons on sunny days at primary school. Small Things is plinky plonky tromboney oddness, like Clangers arguing (which I like). Tense and flaccid too! What more could you ask for, hmmn? (RR) (Destroy All Music, 40 Windermere Ave, Roath Park, Cardiff, CF2 5PR)



KITO "Johnson Mary: 18889 7764" (7 inch)
I never get why hardcore sleeves have to look so standard and dull - 'serious', 'political' black and white grainy photos. They are really guilty of pandering to a certain audience. This record, however, is top. Straight forward hardcore with excellent, doomy vocals is good if I'm in exactly the right mood, and today I am. I even enjoyed the long, MELVINS style instrumental today and usually I can't get the point of hardcore instrumentals. They have this violence and entrails type of theme going through their songs which is okay, if a bit clumsy. I like KITO. Their drummer is good to listen to and watch. (RR) (Armed with Anger, PO Box 487, Bradford, BD1 4UZ)

LIECTHTENSTEIN GIRL "Circus Exhibit" (7")
Mmm, noise galore. Early MARY CHAIN feedback buzzsaw guitar totally drowning out the vocals, can't figure out what speed I'm supposed to play this thing at. Really it's not a good idea to hide anything resembling a tune in a shroud of noise, but these tracks do display some potential, so all is not lost. When the vocals do appear you can see some point to it all. Could do better. (CE) (Fluff, 86 Parklands Drive, Loughborough, Leics, LE11 2TD)

THE LOSERS "So you think you know about boys" (7 inch) Nice lemon coloured flexi, I wonder if you can eat it, bet it'd taste nice, suppose I'd better play it first. The music? Utterly crap I'm afraid. I deserve a medal for listening to it. At least the band is aptly named. There's hope, the second track "Time to go" is slightly better, but still crap. It's 1995, not 1986 for christs sake, so sounding like a third rate Soup Dragons is not cool, OK? Suppose I'll try to eat it, ergh, tastes awful, where's the bin? (CE) (Floppy records, 24 Murray Rd, Rugby, Warwickshire, CV21 3JN)

LUNGLEG "The Negative Delinquent Autopsy" (7 inch)
Mr. True's faves, but fer fucks sake don't let that put you off cos you'll miss out on sumfing really cool. I just love their super-heroine image, clean guitars which I have no reference point for (being a young 'un). Are short songs a necessary thing in Glasgow? I hope so! Lungleg sound so now, even tho this record is quite old. I can't wait for the next one! (MS) (Piao, BM Nancee, London, WC1N 3XX)

LYD "Lids" (7 inch)
With its political lyrics and sheets of droning guitars, Lyd come accross like a grunge STEREOLAB, for want of a better comparison. I wonder what they'll come up with next? (CL) (Human Condition, 34 Westfield Rd, Edinburgh, Scotland, EH11 2QB)

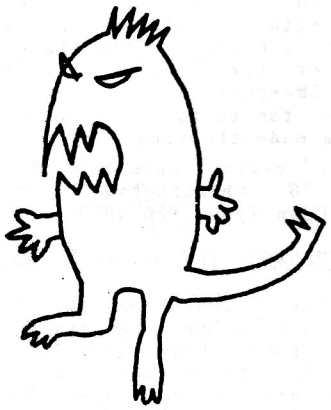
MAD KENNY'S ALL-NIGHT DRINKER "Spark up and dance EP" (7 inch)
Beneath this innocent looking cover featuring a groovy picture of some wobbly bloke in a suit lurk six groovy tunes from Newcastle's finest garage combo. It kicks off nicely with a rather cool tune "Mexican Wave" - a nice choppy SONICSish guitar riff exploding into garage mayhem, yes, this is the stuff I dream of! Followed by a nice bit of crooning and finishing with a delightfully jammy piece "Said Aouita", a truly versatile band indeed. Highlight of the EP for me is "A. Turner, Burner" an Emmerdale Farm Tribute (?), only trouble is the guitar riff is so cool they should have made the song longer, I'll wait for the 12" remix. Send for it now! (DV) (Suave, 76 Chillingham Road, Heaton, Newcastle Upon Tyne, NE6 5BT)

MILKY WIMPSHAKE "The Deviancy Amplification Spiral" (7")
The wimpshake, featuring some skinny cunt, drum god Joey Ramone, and invisible bassist Christine, play their clangy punk pop just for you. Five songs about stuff like self-mutilation and Sister Sledge. Best song is "Shaved Head Thrills" because it makes me feel good, OK? What more do you want? The punks are chickenshit. (GC) (Slampt, PO Box 54, Heaton, Newcastle upon Tyne, NE6 5YW)

ONE SMALL GOOD THING "Charmpits of the blind" (cassette only)
I first heard this on my headphones at school, and I reckon that's the best way because it's really intimate. Quiet layered songs on side A and a more improvisational flowing section of music on side B. Completely charming and sweet: grumbling and whispered: this is simple. This is simply a very important thing. Scarey too because it's so intimate. The subject matter seems to be about Alien ways of life, which of course is just perfect. (Graphic Death, Flat 4, 29 St. Michaels Place, Brighton Sussex BN1)

OLYPMIC WORLD "Hot Wheels" (7")
Olympic World turns out to be a very thinly disguised Pastels. "Hot Wheels itself is a pleasant enough affair, Aggi (or is it Katrina?) breathlessly continuing the Pastels' speedway obsession with infectious enthusiasm. The real action is on the B side though, with Stephen perceptively linking the fashion industry to facism and inspiring us to fight back. Uplifting stuff. (CL) (Domino, PO Box 4029, London SW15 2XR)

PAINKILLERS "Tropical Zodiac" (7")
A record fated to be noticed more for the re-appearence of Francis McKee of the VASELINES rather than the music, which is a pity. The EP recalls the experimental days of early players of kit assembly synths, a rich vein long since left behind by the CABARET VOLTAIRES and HUMAN LEAGUES of this world who started off there. "Tropical Zodiac" itself is a lo-fi sub-disco grinder with vocals threatening to dissolve into some echoing rip in the space-time fabric at any moment. "Five Signs" is a brooding, dark affair, while "Do it the same" is a duet aimed at the heart of conformity. (CL) (Human Condition, 34 Westfield Rd, Edinburgh, Scotland, EH11 2QB)



PHANTOM PREGNANCIES "Hi-Jack" (7")
The Phantom Pregnancies. No doubt they rule the time span ratio of infinity. They remind me of the coolest FRUMPIES at their punking mostest but speeded up some more. The Phantom Pregnancies, though, are not dumb thrash. Deformo sings like she's going to explode now, if not before, like Poly Styrene singing "I'm a cliche" at 2 times 45 rpm. Their words are the new type. Urgent, as is the loudest guitar (=2) + drumbeat. For them to play with GOLDEN STARLET would be the best. (RL)
(Damaged Goods, PO Box 671, London, E17 6NF)

PINK CROSS "Punk or die" (7")
At any given moment I'm going to puke. Pink Kross on this single manage to achieve the impossible by being worse than Redd Kross. Their music is dead and buried, as fake as the lead singers fake American accent. Their lyrics are unimaginably poor and the more I listen to this brain dead shit the more I hate it. Die Pink Kross, die. (RL) (14 Kensington Gate, Glasgow, G12 9LG)

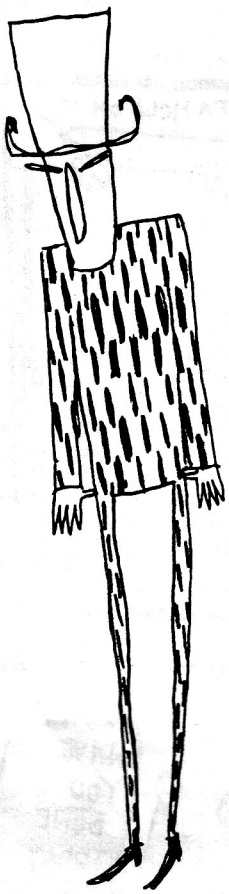
PINK KROSS "Punk or die" (7")
Wins nicest cover of the week award. I'm a sucker for swirley pastel shades, reminds me of summer... Ah, I digress, the tune's rather fine I must say, sort of RAMONESish in a LUNACHICKS kind of way (thankfully no metal solo wanking though!). Play loud and annoy the neighbours. Strangely enough "Punk Rock Riot" reminds me of early BLACK FLAG, an ideal way to end things methinks. These 3 chicks make a fine noise. (CE) (14 Kensington Gate, Glasgow, G12 9LG)

POLICE CAT "Drown" (7")
Well, sadly can't say a lot positive about this one. It's, well, OK, nicely (over) produced, indie pop, reminds me of YEAH YEAH NOH but not a catchy tune in sight. It's all too bland, it'd make good incidental music for TV or something like that but there's not enough here to make me want to play the thing again. It finishes prromisingly enough with "Voodoo Hoedown" but they manage to ruin that by distorting the vocals. A band seriously in need of a tune. (CE) (Domino, PO Box 4029, London, SW15 2XR)

PROLAPSE "Pointless Walks To Dismal Places" (LP)
Before semi-mythical pop personality The Kid Lemon gave me this album to review he told me about the time he saw Prolapse fight on stage. Kcirred, the male vocalist, who is "seven foot tall", subdued Linda, the female vocalist, who is "about 3 foot tall" by sitting on her. At first it looked like play-fighting but after a while you began to wonder if they were really hurting each other. The last song on this album, "Tina This Is Matthew Stone" is like that. It begins with Linda trying to start an argument with Kcirred. She soon succeeds and the stream of abuse that follows is really frightening. Like any good argument it becomes childish - "You're a state," she shouts.
"Aye, so are you, double. And you always have to get the last word."
The guitar and bass on this song are incredibly tense.
Prolapse sound a bit like Sonic Youth on some of the other songs, particularly "Surreal Madrid",and "Chill blown" which reminded me of Daydream Nation. Like Kim Gordon, Linda makes simple statements moving: "I guess it's partly my fault/ The one who came before you knew where to touch me.". Her spoken vocal on "Burgundy Spine" is great, putting it on a level with "The Gift" and Elvis' soliloquy on "Are You Lonesome Tonight?" at the top of the speaking-over-music genre. Kcirred's singing is excellent too, especially on "Doorstop Rhythmic Bloc" where he yells "All aboard the Ark Royal!" (like that old children's programme in which someone shouted "All aboard the Skylark"). This song suggests a guitar version of Streolab, and come to think of it, "Doorstop Rhythmic Bloc" does sound like a Stereolab title. Another thing the two groups have in common is a subtle political stance. "Hungarian Suicide Song" is shortwave radio noise - static, a bit of opera, Radio Moscow - over gentle guitar. Perhaps it refers to the 1956 Soviet invasion of Hungary, when Hungarian radio stations' desperate appeals to the West for help were ignored. Maybe not. It doesn't matter because it works in its own right, as do all of Prolapse's songs. (Although I would like to know what link "Serpico" has with the Al Pacino film of the same name.)
The best thing about "Pointless Walks.." is the way the band are willing to push their ideas to see what happens; to explore their inmplications - either by developing an idea as far as it wil go or by refusing to develop it but sticking with it for as long as it is productive. This works well, partly because of Prolapse's technical skill, partly because of the good, noisey production, but mostly because of their commitment to what they are doing. It means that some of the songs are quite long, but this is fine, not because you do not notice time passing listening to Prolapse, but because it is a good way to spend it. (SN) (Cherry Red, Bishops Park House, 25 - 29 Fulham High Street, London SW6 3JH)

PUSSYCAT TRASH "Non-Stop Hip-Action" (LP)
For their first (and sadly last) LP, the 'Trash throw off the shackles of any remaining tweeness and unleash a torrent of feedback and vitriol. Mighty slabs of rumbling guitar licks hold up female and occassionally male shrieking and shouting. I'm not too sure what it's all about but it seems to involve sticking two fingers up at all and sundry. There's also something enjoyably disjointed about the stop-start drumming and intrusions of playful false starts and keyboard doodlings among the carnage. The highpoints are the extremely menacing "Where Will We Strike Next?" and more playful "Pussycat Trash vs. Jarvis Cocker" in which the Pulp sexgod is told in no uncertain terms that he can "do it any way you want to do it" but why can't he stop just talking about it and actually "just do it." Likely I think to be destined for the historical box marked "eccentric" rather than "classic" but I don't think they'd have it any other way. (CL) (Slampt, PO Box 54, Heaton, Newcastle upon Tyne, NE6 5YW)

REID "Rebreg Extract" (7")
It started so well, the day that is, sunshine, fluffy bunnies everywhere, then I started to listen to this record to review it. It's all gone horribly wrong, this is DULL, pass me the valium, it's gone all cloudy and grey and the bunnies have myxomatosis, quick off my stereo now! (CE) (Frog, 23a Compton Ave, London, E6 3DR)



REID "Rebreg Extract" (7")
Side one starts off like BITCH MAGNET/ SLINT, builds up towards the end with some cool echo and strange noises. The other side features 2 instrumentals, the first of which is a bit like SHELLAC, the second sounds like nothing on earth. These people are fucking dialed. This is the music for the nineties. Get this or get fucked off. (GC) (Frog, 23a Compton Ave, London, E6 3DR)

SALLY SKULL "Rawhide" (Cassette only)
This is guitar strum, hummable pop music. The best tracks are "Heaven" where the singer repeatedly protests "I don't want to go to heaven" (which seems like a reasonable request to me) and tyhe piano-backed "Perfect Girlfriend". They actually remind me of awesome late eighties Kentish band THE RED ALARM CLOCKS. Basically, some nice songs tho I don't think I'd die for them. (PD) (No-tell motel, 25 Eyre Place, Edinburgh, EH3 5EX, Scotland)

STARSTRUCK "Fondled Orange" (7")
The title track is actually in a glam rock stylee, with attention to detail - for example the drum/handclaps intro is pure GARY GLITTER. This description might put you off, but it's actually pretty good. But I prefer the B-side, which has a droning riff which reminded me of STEREOLAB for some reason. The best of the 4 songs is "Wound up boy" which is a tuneful, lo-fi sounding number with cool clattering percussion and nice singing about an uptight boy. Final track is pure distortion. A varied record indeed. (Bosque, 25 Eyre Place, Edinburgh, EH3 5EX, Scotland).

SCOOTER !Turbulence Petrol Ride" (cassette)
It kicks off with a song which sounds like "Black Candy"-era BEAT HAPPENING, ie. cool. Nice deep voice, and the girl sings good too. "Not what I want at all" sounds like PROLAPSE with its repeated riff-structure. A pretty good example of home-recorded lo-fi thrill, I like it and recommend it. The percussion sounds like it was done on milk bottles.(PD) (Inner Psyche Productions, 14 Old Hall Close, Wellington, Telford, TF1 2DJ)

V/A "Autotomy" (7")
This 4 band, 4 song 7" of UK hardcore has to be bought for the BOB TILTON track alone, which is another desperate sounding classic from this awesome band. Their song displays all the variety of intensity, speed and mood that we've come to expect from them. The TRIBUTE track is one of those songs about confusion: "Now I'm trying to fit into your world... I'm spilling all over your straight clean lines." Pretty cool. Flip the disc over and you get the screaming full-throttle thrills of FINGERPRINT, with that patent throat-scratching hardcore vocal style and fast music. This song is a fucking killer. The final number, by DEAD WRONG, is okay but my least favourite of the songs included. Nevertheless, this is another great record from Subjugation which is shaping up to being one of the best labels in the country. (PD) (Subjugation, 46 Caedmon Crescent,Darlington, DL3 8LF)

V/A "Bedroom Palace" (Cassette)
This is a cassette compilation of mainly French bands, though it also has a few UK outfits (AVOCADO BABY, HEM, HOOD, GOLDEN STARLET, BOYRACER, MEREDITH) and a few US ones (LORELEI, NEW BAD THINGS, PASTE). Alot of the tape is too half-hearted bedroom stuff for my taste, but there are a few great tracks: WILFRIEDS "Falling", PUT A SKIRT's "Sex with Bobby Briggs", TUCTUAID's "Mon

Velo" and LES MOLLIES "J'en ferais bien mon quatre heures." Of the non-French stuff, I like GOLDEN STARLET best with a demo version of their single "I wanna go out with you." HEM have a member of Boyracer in, so I was surprised to find they weren't too bad. Overall, this tape is worth checking out but not unmissable. (PD) (Lo-Fi organisation, 3 Rue Crete, 75009 Paris, France).

V/A "Elastic Jet Mission" (LP)
First off, I guess I should say I actually appear on this disc, I play 2nd fiddle in I'M BEING GOOD, and that could colour my view point to some extent. You could reasonably expect that label comps would hold together better'n average but usually they don't as they just feature recycled 'hits' you'd suck a dog to avoid, 10th grade out takes or the labels 'sadly undiscovered' bands (ie. suckest). Thankfully that isn't the case here.
There are a few bands here I do find a bit muzaky (SKINNED TEEN, WILFRIED, YUMMY FUR) but even these aren't too bad due to short song length (always a plus on a comp) and because they don't suck too hard.
Hitting hard tho' are the now corpsed PUSSYCAT TRASH who always whale tuff and invisibly weird; I'M BEING GOOD, the most melodic band in Europe (wearing giant adult nappies) and GOLDEN STARLET who somehow (I'm not aware of the facts) resurect a long forgotten aspect of (true) Punk Rock that was lost somewhere in the middle of the Atlantic ocean pre-80's. UNSEEN come up w/ their best song since that avant-geek superstar left the band and still have time for a cottage cheese dense glob of aggression called 'Square'. MILKY WIMPSHAKE have my girlfriends favourite track on the LP ('Creepfoot') but I prefer their poignant tribute to Peter Parker 'Spidey'; + fuck all Marvel comics artists who draw in that shitty 'modern' style. MISSY X pop bloodvessels but are better now (in all ways). Some other people do stuff as well but if yr not convinced now you never will be.
A worthwhile glimpse into some sort of non-scene we could always use more of. (PM) (Slampt, PO Box 54, Heaton, Newcastle upon Tyne, NE6 5YW)

WITCHKNOT "Suck" (7")
The brilliantly named "Pianist Envy" kicks this off. It's an inspiring, chaotic anthem for the cause of female musical emancipation. The other three tracks set out an anarchist, anti-industrial manifesto in a more musically restrained fashion. Possibly the first record ever to combine violin, cello, guitar and dustbin-lid! (CL) (Flat Earth, PO Box 169, Bradford, West Yorks, BD7 1YS).

THE YUMMY FUR "Songs by Walt Disney but played by Yuri Gagarin and therefore a political record" (7")
Slampts best sleeve and title so far. Frenetic one minute long songs (10 of 'em here!) punk geetar pop. I'm dancing round me room, like really fast! Sounds fresh! Exciting! These lot are just the best, the fastest bass lines ever, scratchy tuneful geetar and drumming that makes you wonder how his arms haven't fallen off. Jeez Louise. How many songs would be on an LP? 30? 40? Get it now! (MS) (Slampt, PO Box 54, Heaton, Newcastle upon Tyne, NE6 5YW)

reading material

We love the fanzine medium, but aint it a shame that there are so few good ones? Here's a few that we've recently come across.

VIOLET no.4 One pound + A4 SAE to Lucy Mackenzie, 21 Campsie Rd, Milton of Camps, Glasgow G65 8EB.
I'd heard mixed reports about earlier issues of this zine, so I'm pleased to be able to tell you that it's a great, opinionated zine. Lucy has the guts to admit "SISTER GEORGE are pish!" and I just wonder why someone didn't point it out sooner. I like the personal bits best, the story of going out in Glasgow gay bars is a really good read. It's one of those zines where you fell like you really know the person who wrote it by the end. Highly recommended.(PD)

DROP BABIES no.6.5 30 pence + A4 SAE c/o Wiiija, 130 Talbot Rd., London, W11 1JA.
This zine is, in the words of Layla, "an in between point between DB's no.6 and 7. A half way house." It is also the best issue yet of a fanzine which has got better and better over the last 2 years. There is funny stuff (eg. "10 points on How to Rock") and serious stuff. Like VIOLET zine, you feel by the end that you really know some of the inside of the writers head. DB no. 7 is apparently going to be the final one, and her band (SKINNED TEEN) is splitting, but please don't disappear from our lives Layla because we love you.(PD)

A CROOKED STARE Flat 2, 47 Shortlands rd, Bromley, BR2 0JJ, Kent.
It's one of those poetic zines, small and with a familiar style of zine layout. It's not entirely my cup of tea, but I really like the words on the last page alot: "By networking and exchanging secret handshakes, we grin intently and hope that one day the underground zine will prevail and give birth to a new audience. It is much needed. So write to us - we're pro-punk and we snuggle." (PD)

GIRLFRENZY no.5 1 pound and eighty pence from PO Box 148, Hove BN3 3DQ
Girlfrenzy is basically a nice, big, thick information zine (which we need more of in the UK) that tells you about comics, zines and books you can send off for, in a readable way basically from a womens viewpoint. It says it's "By women for people". In this issue there are also interviews with Stereolab and Ruth Miller, articles on Lo-Fi, Dusty Springfield, lots of comic strips and another herstory of Riot Grrrl UK written by Karren Ablaze. Needless to say this is Karren's own personal Herstory of Riot Grrrl UK, and largely unlike my personal experience of it. I have a real problem with 'herstories' like this as I feel it places too much emphasis on the 'movement' rather than the individual shit that has happened, and will happen, because of people getting involved in it. That said, I find Girlfrenzy a very good read and I'm comp[letely glad it exists. Erica, who edits it, gives an excellent forum for alot of women writers, comic artists, etc. to say whatever it is they wnt to say, both serious and less serious. (RR)

TRUTH CINEMA 50 pence +A5 SAE Craig Letford, 23 Lnsdowne Cres, Glasgow, G20 6NG.
Nice idea, a fanzine about Cinema as opposed to the usual obsessions with music. Only problem is that I find his writing style doesn't hold my interest enough. It covers lots of directors and films I've never heard of and I can't find a reference point to

latch on to. However, even when he talks about films I know and like (eg. "the Searchers") my attention still wvers. I thought some of his political back drop was contradictory too: "A revolution is not... writing an essay... a revolution is an act of violence by which one class overthrows another." Why are you writing a fanzine then? Nevertheless, fans of film might get alot out of this zine, I guess my main problem is mostly that I don't enjoy reading about films much.(PD)

BITTERSWEET no.2 50 pence + A5 SAE c/o Maureen, 20 Reith Drive, Murray 12, East Kilbride, Lanarkshire, G75 9AB, Scotland.
Great zine by Maureen of top pop combo LUNGLEG, again a very personal zine with some of my fave bits being the "I get pissed off at..." rant - I don't necessarily agree with everything she says, but she writes with sincerity and most of it is spot on. And the GOLDEN STARLET interview is a good read too. (PD)

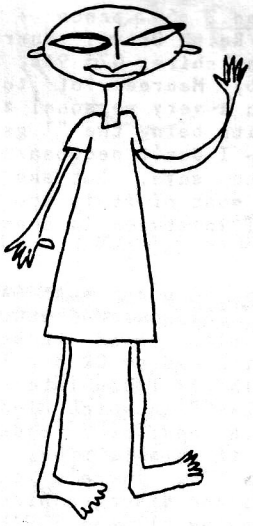
PAPER BULLETS 50 pence + A5 SAE, 23 Keith Ave, Giffnock, Glasgow, G46 6LG.
This is actually one of those 100% music fanzines, which can be OK but I do get bored eventually. There is an interview with the excellent PROLAPSE in which Linda claims Mick and her are "the best of friends." I'm sorely disappointed if this is true, but somehow I suspect it's a lie. There's lots and lots of record reviews and discographies. They even attempt to review all the STEREOLAB albums, which I wouldn't fancy tackling. I guess for me the zine was lacking in personality. (PD)

GOLDEN STARLET 1 pound + SAE to 54 Parliament Rd., Middlesbrough, Cleveland, TS1 4LA.
This is a comic by Ms. C of GOLDEN STARLET, illustrating some of the stuff which happens in her world. The drawing is superb, heavily influenced by Japanese Manga stuff (eg. Rumiko Takahashi), and the short story works really well. Check out Ms. C's strip in the zine you are currently holding, if you dig that you'll probably dig this.(PD)

COWPAT no.2 1 pound + 30 pence, Kingswood Lodge, Swan Bottom, The Lee, Gt. Missenden, Bucks, HP16 9NU.
The fact that this zine spent 2 pages clumsily dissing PUSSYCAT TRASH and GOLDEN STARLET makes me slightly unenthusiastic to be honest. The rest of the zine is 90% US bands, which leads me to think that maybe they could put some more effort in to stimulating the scene in the country they live in. They seem to think we should applaud them for covering stuff like DONNA DRESCH which "I'm sure hardly anyone in this country has ever heard of." Well, gee, doesn't that just make you superior to the rest of us! The truth is that the TEAM DRESCH 7" is pretty boring, especially in comparison to (for example) the LUNGLEG single. So this isn't my favourite fanzine, nevertheless there is a certain snottiness in the writing which suggests that one day this could be a good zine.(PD)

CLUB FUT 50 pence + A5 SAE to Appletree House, Burnthouse Lane, Whickham, Newcastle upon Tyne, NE16 5AS.
Another one of those music zines, with tons of reviews and interviews with TRUMANS WATER, THESE ANIMAL MEN, JALE and other bands I don't like that much. The THESE ANIMAL MEN interview is occasionally amusing though: "The NME and Melody Maker hyped a load of shit last year, know what I mean (Riot Grrrl, perhaps). And we're having a bit of a hard time now cause they're sayin' we're pretty good and no-one believes them any more." My heart bleeds for you, boys. Anyhow, I'd say watch out for future issues of this zine because apparently it's going to develope more of an avant-garde/artpunk orientation. (PD)

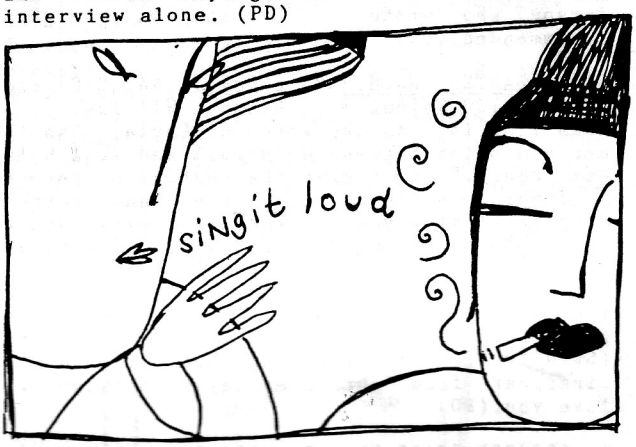
LASER BREATH no.7 20 pence to Graphic Death, Flat 4, 29 St. Michaels Place, Brighton, Sussex, BN1 3FU.
Another amusing baby comic from Andru Clare of I'M BEING GOOD. The bloke is a warped genius. This zine takes 30 seconds to read (really), but it will take you days to recover.(PD)



BOA 50 pence, 71 Kilpatrick Gdns, Clarkston, Glasgow, G76 7RG.
Another Glasgow fanzine! This one kept my interest because it covered some of the less well-known bands from up there, eg., BIS and the DELGADOS, the latter of whom I've never heard. The zine was pretty good in general, but I guess it rather lacked the spirit of defiance or intensity or even just wildest excitability, which are things that I really look for in a zine. Then again this is her first issue, so who knows where she might go from here? Keep at it! (PD)

MY LITTLE FANZINE no.8 1 pound to Natasha, 26 Valley Close, Loughton, IG10 3AB.
This has a really good interview with DELICATE VOMIT where they get to talk barmy talk, which is their speciality. There is also a MARY LOU LORD interview where she dodges the Courtney Love question with admirable dexterity. There's also some stuff about Bulimia, poetry about spiders and record reviews. A pretty good read.(PD)

THE HEDONIST no.4c 1 pound + A5 SAE, 12 South Bailey, Durham, DH1 3EE.
Bob decided to stop numbering his fanzines after he reached issue 4: now it will be the Hedonist 4a-z. I can't help but approve. This issue features a superb interview with Chris from Huggy Bear where he uses his own (easily penetrable if you're willing to use your brain, which most people aren't) language to explain the last days of the HUGGY BEAR. There's also interviews with THE CLEAN and EDWYN COLLINS, plus some reviews. Not the best fanzine in the world, but informative and worth buying for the Chris Huggy interview alone. (PD)



GLOWING SLAB 2 pounds to 147 Little Hallam Lane, Ilkeston, Derbyshire, DE7 4AA.
This comic is one of my favourites because it completely thwarts you at every turn. It is like normal life, and then it turns all strange. It is really thick and full of humour and I love the drawing style too. To cap it all there are several appearances by Elvis impersonators in it.(RR)

INHIBITION 1 pound from Kairen Richards, 7 John St., Creswell, Worksop, Notts, S80 4DF.
A sort of alternative women's magazine with fiction, artwork, etc, in it. I am not overly impressed by the standard of writing or drawing either, but it seems like a good idea (if a little patronising). Anyone can submit stuff so long as they're female. Highlights are an absorbing story by Pheonix Hitch, the front cover drawing, and artwork by Ros Garbles. Could be a good magazine if a) enough people contribute to it b) the standard of the majority of stuff in it was higher. (RR)

GROUND LEFT 50 pence from Kirst, Groundleft, 21 Willow Bank St., Woodlands, Glasgow, G3 6IY, Scotland.
This zine is a fucking breath of fresh air. It's a totallly uncontrived personal zine about everything that keeps her up at night. It is questioning and thus thought provoking. Like the thing is - if you're an alien (feel alien) do you hide it away or do you assert your alien-ness? If you feel uncomfortable, do you admit or pretend? I guess I love this fanzine because I identify with lots of it and even the stuff I don't identify with I find readable. Buy it. Also available at the same address is free zine "Billie-Joe" (RR)

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Coming soon from the Suavé Lounge bar: The Interceptors, with a surftastic debut seven incher.

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Slampt 2dumbs

what is under the ground ?

NEW fucking shit from *Slampt Underground Organisation*

Slampt £30: Lone Rangers cassette featuring solo stuff By: B allerina Pink Kid Lemon, Glyn "the Glyndster" Glyndo, Simon Coxall Musical Blast Experience, Snake Eyes.

Slampt 27: Nissy X "Edit Yrself" 7 song cassette of Saxafone-guitar-synth combination of thrills.

Slampt 27: The Yummy Fur "Snap by Walt Disney..." 7" with ten songs! Sub one minute song fest! Yay!

Slampt 28: compilation LP also available! Its Fab and Sexy.

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7" or cassette	£2	£2.50	£3
LP	£5.50	£6	£6.50

all prices INC p+p

GRAPHIC DEATH / INFINITE CHUG 1995

J.D.0045 KINGS OF RUBBISH.-HEY, CHECK IT OUT WE'RE STARTING A SERIES OF PEACHY LITTLE COMPILATIONS IT'S LIKE SUPERMARKETS PUTTING THEIR CHOCOLATE BARS NEXT TO THE CHECKOUT, ONLY THE OTHER WAY AROUND. THIS ONES GOT I'M BEING GOOD, SMALL THINGS, CRAYON SKIDDER, WARD & SWITCH, GARNER, AND PLENTY MORE BESIDES. ANOTHER 20 MINUTES BUT HOW CAN YOU REFUSE IT AT THE BARGAIN PRICE OF £1.50?. . J.D.0057 SMALL THINGS - "PREGNANT LONGER THAN HUMANS" WOWAROOMI. A WHOLE GODDAMN 60 MINUTES OF RECENT SMALL THINGS ON FULL TILT. GASP IN AWE AT THEIR FUCKED YET SEDUCTIVE JAZZY GUITAR MOVES WITH DRUMS AND EVEN A REED SECTION HOVERING BENEATH. IT'S THE JANGLY BIG BAND FROM PURGATORY. YOU WILL LOVE YOURSELF FOR BUYING THIS. UNIQUE. MASTERFUL. EXOTIC. £3.50...J.D.0056 WARD / SWITCH / CLARE - "HOUSE OF SMELLS" IMPROV. CIRCUIT STARS WELDING ALL NATURE OF WILD DYNAMIC TEXTURES AND SHIFTING ABSTRACT FORMS WITH CLARINET, TAPES, SYNTHESISER, TAPES, GUITAR, ETC. BUT HOLD YOUR WIG ON: THEY JUST KEEP PULLING THE SURPRISES OUT OF THE HAT LIKE SO MANY PLASTIC BUNNIES. THE CLOSEST YOU'D GET WOULD BE YOSHINDE. AHH, AND THE HAFLER TRIO IN A CAR PILE UP... OR SOMETHING. 30 MINS. £2.50...J.D.0055 BATTLE OF THE MONSTERS IMAGINE THE ABOVE LINE UP ARMED WITH POWER TRIO INSTRUMENTATION AND THREE GODDAMN JAPANESE VOCALISTS. OKAY, OKAY, CALM DOWN. AS SYNCOPATED AS NAKED CITY BUT AS FUCKED UP AS THE BOREDOMS, BUT SOUNDING LIKE NEITHER. CHECK THIS THE FUCK OUT. £2.50...J.D.0053 ONE SMALL GOOD THING "CHARMPITS OF THE BLIND" SNAPPY LITTLE I'M BEING GOOD SIDE PROJECT IN STRANGE GUITAR LAND WHERE ALIENS AND THEIR UNEARTHLY WAYS RULE THE SKIES. MID - FI SOUNDING SUPREME DICKSY KINDA MUSIC BUT THERE'S SOMETHING WRONG WITH IT. PRETTY DAMN CATCHY. £2.50...J.D.0052 I'M BEING GOOD - "TERRIFYING SHIRTS" NOT THEIR USUALLY BIZARRE RIFFOLA BUZZ: MORE SHAPELESS & DRAWN OUT. GRIM. LONG SPOOKY MAINLY INSTRUMENTAL BUT THEY SOUND MINTY. DIRGE MUSIC FOR STOMACH MASSAGE. £2.50...J.D.0051 ASTRAL PLANUS THIS TAPE WILL MAKE YOU BATHE IT'LL MAKE YOU FEEL SO DIRTY. KINDA UGLY WARPED ETHNOMUSICOLOGY: RITUALISTIC, NASTY, AMBIGUOUSLY EASTERN. FULL ON LO-FI GNARL. JOURNEY INTO ANOTHER LESS COMFORTABLE DIMENSION. £2.50. . . J.D.0050 DR SWITCH ALLSTARS "SWITCHED ON THE DOORS" BIZARRE DOORS COVERS IN EVERY CONCEIVABLE STYLE AND AFEW INCONCEIVABLE ONES TOO. TREADS THE FINE LINE OF WACKINESS BUT HAS ENOUGH GENUINELY DISORIENTATING WEIRDNESS TO KEEP IT FROM HARMING ITSELF. NOT RECOMMENDED FOR DRUG USERS. £2.00.. J.D.0049 ONE SMALL GOOD THING - "GET SOME LIFES" MORE WEIRD JANGLY SONGS AND SCREECHY VOCAL. THERE'S DEFINITELY SOMETHING UNEARTHLY GOING ON IN THERE. ONION LAYERS OF GUITARS KINDA LIKE EARLY SMALL THINGS. PEARL. £2.00 ... J.D.0046 DR SWITCH ALLSTARS - "SWITCHED ON MACNAUT" EVEN STRANGER THAN DOORS. THIS JUMPS ALL OVER THE PLACE: EURO KITSCH, HARDCORE, GAMELAN, ALL IN THE MEMORY OF THIS INNOVATOR OF VERY YESTERYEAR. DIFFICULT. £2.00 ... J.D.0044 SMALL THINGS " ...ARE BOAT IN STING'S HEAD" ANOTHER WONDERFUL PIECE OF WORK FROM THE FULL SMALL THINGS LINE UP. CRISP. SPARKY. STILL ONE OF MY FAVOURITES. £2.50.. ALSO J.D.0040 "GET SMALL WITH THE SMALL THINGS" THE SAME LINE UP, LOWER FIDELITY BUT MORE SONIC YOUTH, LESS CAN. A LOVELY TAPE. £2.50 ALSO J.D.0039 SMALL THINGS "IS A FOUR LEGGED BIRD" STRIPPED DOWN TO A GUITAR TRIO. WEIRD ANGULAR SPANGLE ALMOST BEEFHEART DUCKS LANDING ON MOON ICE. SIMPLE BUT VERY EFFECTIVE. AWESOME. £2.00... ALSO J.D.0023 SMALL THINGS "WOOD PUSHER" SLINTY FLAWED SOUNDING NUMBERS. A BEST SELLER. SORT OF TORTOISE-ESQUE. £2.50 ... J.D.0043 "I AM UNCLE REUBEN" LOFI MEANDERINGS OF OLD MAN REUBEN IN HIS LOG CABIN. A PRETTY EERIE LISTEN. BARELY AUDIBLE. EEEEESH. £2.50 ... J.D.0042 SPARKY HAMILTON QUARTET FEATURING DENKMAL - "STEALING FROM BEARS" LOWLOWLOWFI JAZZ. REAL UGLY SOUNDING. GO WASH YOU EARS. £2.00 ...ALSO J.D.0037 CLARE / PEGG: "I'LL HEADSPACE IT" GUITAR / SAX IMPROVISATIONS. GHARLY. INTUITIVE. SCRITCHY. WARPED. £2.00 ... J.D.0041 BALD MERMAID "CUTS THROUGH GREASE" LIKE AN IMMENSE SNARLING COLOSSUS UNDERWATER; BALD MERMAID SOUND LIKE A BUNCH OF WOOLLY MAMMOTH HUNTERS WITH AN EARLY SWANS FIXATION. GRUESOME. £2.50 ALSO J.D.0033 BALD MERMAID "MAGGOT PALACE" MORE OF THE SAME £2.50 ... J.D.0035 I'M BEING GOOD "YOUR EARS WILL WANT TO HAVE OUR BABIES" I'M BEING GOOD AT HOME WITH THEIR TOYS. INVITE YOU IN FOR A CUP OF TEA BUT SPILL IT DOWN YOUR LEG. £2.50... THE OTHER I.B.G TAPES ARE DELETED BUT WE'RE WORKING ON A TAPE WITH THE BEST BITS COMPILED FOR THOSE OF YOU MISSING OUT. ... J.D.0029 GODZILLA BURNOUT "RESIST DIGITAL TECHNOLOGY AT ALL COSTS" SOMETHING OF A LEGEND. HIGH VELOCITY SPARKY NOISE ROCK OF INCREDIBLE FORCE. WEAR YOUR CRASH HELMET. £2.00

INFINITE CHUG RECORDS ... CHUG 0 - DENKMAL - "OLD DOG NO TRICKS" UNPLAYABLE 7" RECORD PRESSED ON RECYCLED VINYL BY DENKMAL'S OWN HOME MADE LATHE. EACH ONE INDIVIDUAL BUT UNPLAYABLE (UNLESS YOU'RE STUPID) £2.50 .. CHUG 1 I'M BEING GOOD "HATE STURDY BUILDINGS" 4 SONG 7" INCLUDING THE MONOLITHIC AND TERRIFYING SUZI QUATRO WITH ITS MULTIPLE DETUNED GUITAR FEEDBACK ROCK ACTION. LIKE CAROLINER RAINBOW LISTENING TO CODEINE. OTHER SIDE HAS 3 MORE PALATABLE NUMBERS. BLINDING £2.50 ... CHUG 2 I'M BEING GOOD "WE HAVE THE BALLEEEEN" THE ONE EVERYONE'S TALKING ABOUT. 4 FULL ON NOISE TRACKS IN THE SPIRIT OF EARLY BRUMMA'S WATER, SONIC YOUTH, THAT SORTA THING. CHECK THE GUITAR PYROTECHNICS AND GASP AND THE STUPIDITY OF THEIR DETUNED MINOR RIFFOLA BUZZ FROM OTHER WORLDS. £2.50

OTHER STUFF AVAILABLE: D.A.M. 25 I'M BEING GOOD / SMALL THINGS "IN GLORIOUS SPACE AGE STEREO.." SPLIT 7" FEATURING ONE SIDE BY EACH BAND. IBG GIVE US THEIR MOST ACCESSIBLE MOMENT YET WITH A COLOSSAL INDIE ROCK ANTHEM THAT IS SO OVERBLOWN IT'LL DESTROY YOU. COMPLETE WITH 3 OR 4 MINUTES OF FEEDBACK WORKOUT AUDACIOUSLY TABBED ON THE END. SMALL THINGS MEANDER AROUND WEIRDLY WITH THE FULL BAND: 4 GUITARS, BASS, DRUMS, REEDS, YOU NAME IT. IT COOKS. JAZZY AND SMART. UNIQUE SOUNDING. CHECK IT OUT. £2.50 ... OSKA - "GOOSEWEEK" COMPLETELY AWE INSPIRING COMPILATION 7" FROM JOD AND HIS LABEL. INCLUDES TEA CULTURE, PRICK DECAY, GUTSO CATSO, NEIL CAMPBELL, AND MORE. SOMETHING FOR EVERYONE. BUY THIS OR DIE. £2.50

TEESHIRTS!! YES KIDS, YOU CAN NOW OWN YOUR VERY OWN HAND PAINTED TEE FROM OUR EXTENSIVE CATALOGUE OF DESIGNS: I'M BEING GOOD, INFINITE CHUG, GRAPHIC DEATH, SMALL THINGS, BALD MERMAID, YOU NAME IT. AVAILABLE IN ONE COLOUR DESIGNS(£5) OR GLORIOUS FULL COLOUR DESIGNS (£7). WRITE FOR DETAILS. OKAY, TAPES ARE 20 MINUTES ON CHROME TAPE UNLESS STATED. PRICES INCLUDE P&P. MOST TAPES HAVE FULL COLOUR INLAY EXCEPT THE £2.00 ONES. TO ORDER OVERSEAS IN $$$$$$ PLEASE DOUBLE THE PRICES TO CONVERT & THIS'LL MORE OR LESS COVER THE POSTAGE. PLEASE MAKE CHEQUES/ P.O.'S PAYABLE TO A.CLARE AND NOT GRAPHIC DEATH. THANKS. BYE THEN.

FLAT 4, 29 ST. MICHAEL'S PLACE, BRIGHTON, SUSSEX, BN1 3FU, U.K.

47

Hey everyone look its.....

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Pussycat trash/razorblade smile split 7" scoot 001

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make POs + checks to M. Clarke

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2, 7"s for £3 UK £4 europe £5 world

3, of em for £5 £6 europe £8 world
UK

WE WANT YOU

We at Fast Connection are incredibly ambitious. The thing is, we see this as a begining. This fanzine/magazine affair is basically only going to run and run if we get input from you. As we're a punking publication we want you to DIY. That is, if you've got something to say why not send it to us for prospective publication? We want you to do reviews, interviews, a scene report of your town; send us letters, articles, a column where you mouth off about whatever bee is in your bonnet. If I could I'd ask you all personally to contribute, but that's just too difficult to do so consider this an invitation right here. The only stipulation for prospective contributors is that they should support ideas of independence and punk, otherwise you should really be writing for NMME or The Face. (Actually, this is my stipulation for anyone who writes a fanzine at all.) Anyway, if you want to contribute bear this stuff in mind:

Reviews These should be concise and only concerned with stuff put out on UK totally independent labels (for definition see reviews). European stuff is okay, but at the moment not US. See, we're trying to prove stuff is going on in the UK, and US stuff, although frequently excellent, is just going to clutter the proceedings up. Also you should be prepared for your precious words being pruned in this section, space is limited.

Interviews Preferably, these should be transcribed from tape (dull to do, yes, but accurate). Verbatim is cool, but not if it is all "Yes", "No", "Duh.." answers. Try to cross examine interviewees. Make it an interesting discussion, please. Try to send some sort of artwork too.

Scene Reports This is your chance to let everyone else know what happens in your area. List cool bands, venues, places to eat, record and comic shops, happening labels etc. Hopefully one day we'll be able to compile a list of people who are a) willing to organize punk events/gigs b) willing to put people up who are playing gigs off their home turf so let us know if you can do this shit. Obviously scene reports are going to be based on personal taste which is fine. If someone writes something you disagree with or misses out on lots of stuff that you reckon is important its up to you to redress the balance by writing your own scene report.

Columns should be opinionated preferably. We'll see how this goes but maybe we'll have a general topic for discussion for every issue, or maybe you could spout off about something close to your heart (like in this issue). I would say it is always better to say stuff you believe in rather than being contentious just for the sake of it as you will no doubt be cross-examined by me or the readers. Whatever, it is up to you. Variety is the spice of life as the old cliche goes.

Articles can be either informative of simply opinion. They can be about stuff you love or loathe. This is up to you. However we don't want a million articles about the same things. It would be cool if you could discuss these with us before embarkation.

Letter The letters page is a forum for open discussion. You can put us on the spot if you think we're talking shit, or you can open your own topics for discussion. This is not the NMME, so we're not going to print letters that say "How dare you slag my favourite band off". We want letters that tell us how you feel about stuff, and opinions.

NB: we will not take any old shit. We certainly want quality. Other than that it is up to you who and what you do. We want stuff that is independent/underground/punk. Therefore you can write about bands (for example) that are on Sarah right through to Subjugation. (As a matter of fact we really want people involved in the hardcore scene to write stuff in future issues, even though we've not got much for them this issue. It seems like a lot can be learned about being independent from the hardcore scene.) We would also like stuff about Independent comics and film, whatever really. Hokay - the ball is in your court. (Rocket K Rocket)

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